

# HIT PARADER

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## BOWIE

SYNTHETIC ARTIST  
SYNTHETIC SOUNDS

## BOSTON

NOT A BIONIC BAND

## PATTI SMITH

RADIO ETHIOPIA  
DECODED: PART 2

## ZZ TOP

ACROSS THE BORDER

## FLEETWOOD MAC

THE YEARS THAT FAME FORGOT

## GRAHAM PARKER

HAVE YOU HEARD THE RUMOUR?

## ALICE COOPER

STILL A PUNK?

## ROCK & ROLL HOTLINE

WORDS TO THE  
LATEST HIT SONGS!

## QUEEN

ON THEIR MARX  
AGAIN WITH  
"A DAY AT THE RACES"

SEX PISTOLS  
AND THE U.K. SCENE





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# HIT PARADER



Publisher/John Santangelo, Jr.  
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# WE READ YOUR MAIL

## Kiss #1?

Dear Hit Parader,

I enjoyed the article about Kiss in the March issue. But, is it true that they added two inches of cow tongue to Gene Simmons' tongue?

Scott Bashore  
Knoxville, Tenn.

*Dear Scott,  
We don't think so. (Ed.)*

Dear Hit Parader,

Your last Kiss article was pretty good except for that Robert Duncan (the writer) lied too much! Kiss is a good group and they don't stink. If anybody stinks it's Black Sabbath, whom my brother likes.

Number one Kiss fan,  
Jeffrey Westbrook  
Houston, Texas

## Aerosmith #1?

Dear Hit Parader,

You have a fantastic magazine, but after reading the Feb. 1977 issue I was really upset. In the part "We Read Your Mail" some asshole girl wrote she thought the centerfold of Steven Tyler wasn't sexy. She said he was wearing purple pajamas and dirty blue socks. I've just got one thing to say to her "GO TO HELL!!!" 'cause I think Steven Tyler is *the* sexiest guy around. His clothes are his trademark and if he wants to wear them it's *his* business. Right? Please print this 'cause I know a lot of people on my side.

Thanks a lot,  
No. 1 Steven Tyler Fan  
Karen  
Baltimore, Maryland

P.S. Long live Aerosmith, Steven Tyler *and* his clothes.



Dear Hit Parader,  
Wow, dig those pictures of Joe Perry in your November issue!!!

*OH JOE!*

Joe Perry of Aerosmith  
Is he for real or is he a myth?

He plays the guitar  
Like no other star  
And treats those strings  
Like magical things  
He and the group  
Are a real lively troop  
Always on the go  
Show after show  
So if one day  
You're not feeling so gay  
Turn right around  
And listen to their sound  
It'll blow your mind  
You'll grow real kind  
And maybe even think  
That you've had some drink  
Come on, get up and go  
Think "Joe"!

Talleen  
Montreal, Canada

## The South will rise...

Dear Hit Parader,  
"Please Print"

In your Feb. 77 issue, the article on Southern Rock or Rebel Rock? was sick! C'mon now (page 33), Wet Willie blowing Aerosmith off the stage and jumping rockers? (Hardly). They couldn't rock my Grandma. Rebel Rock is all the same, it takes a band like Aerosmith to show what rock is all about! Even Kiss (without music) could blow away any Southern band! Aerosmith could take on all Southern bands at once and blow 'em away easily! Another one is Lynyrd Skynyrd. All they are is Rebel flags and booze! The North wins anyway you look at it!

Thank you,  
C.A. Ruth  
New Orleans, La.  
"Hit Parader is great" □



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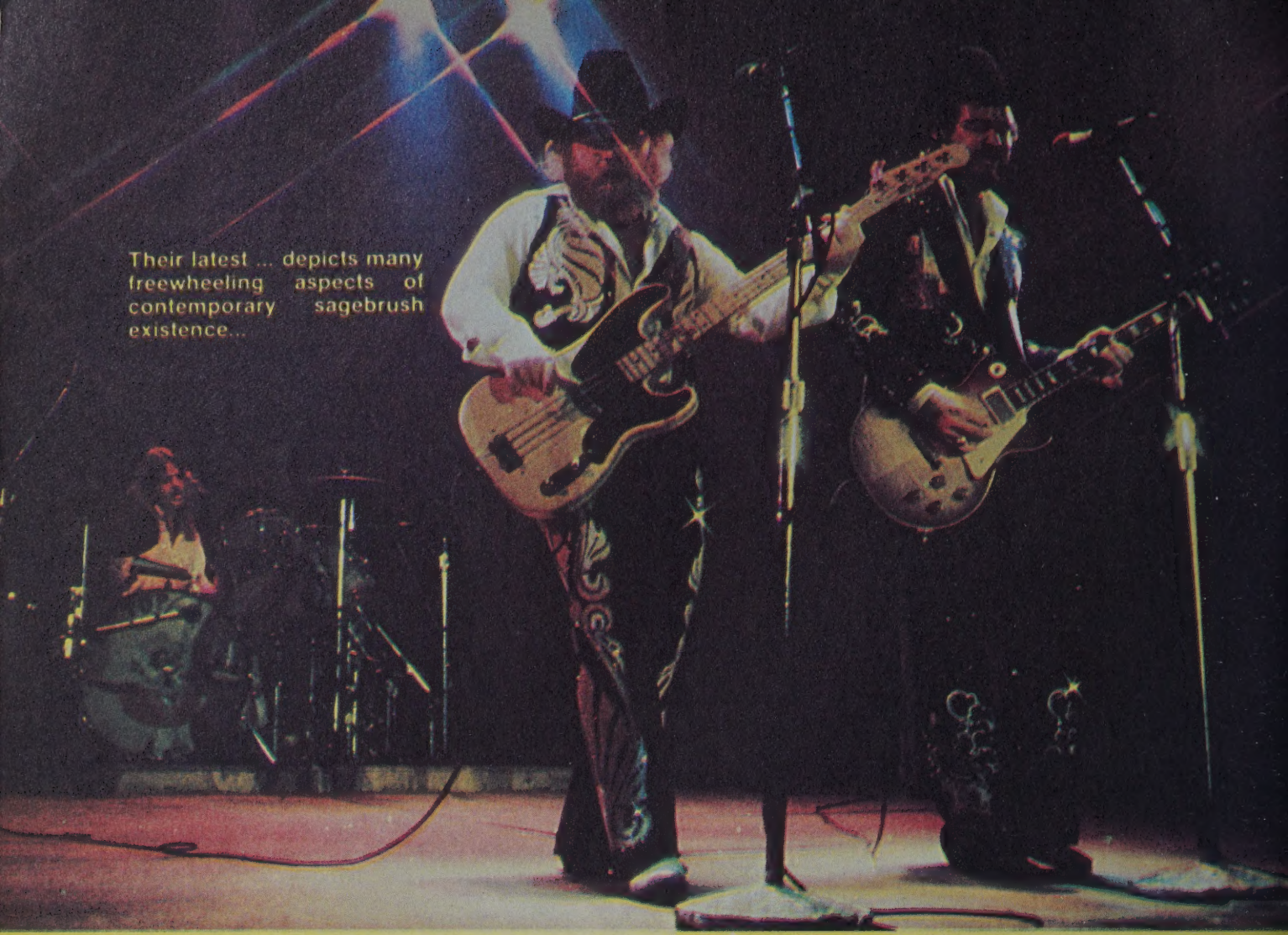
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Their latest ... depicts many freewheeling aspects of contemporary sagebrush existence...

# Across The Border With ZZ TOP

— by Russell Shaw —

By now, all y'all byline observers must have noticed that in the two previous issues, I retraced Skynyrd back to their Jacksonville punk days and issued a treatise on the Ramones as the bad jd's of New Yawk CBGB's rock. Now, denizens of decibel, we're gonna take you two-thirds of a continent away to the Mexican town of Nuevo Laredo from which many ZZ Top lyrics, and indeed much of their creative energy, is derived.

First, a brief introduction. ZZ Top guitarist Billy Gibbons, bassist Dusty Hill, drummer Frank Beard and this reporter were sitting in a hotel suite several months back, just shooting the feces about things musical. We were tracing the dissolution of the last Northern megapolis prejudice towards ZZ. You

know, people who blatantly dismiss ZZ as "redneck" music.

Anyway, to make a short story long, ZZ was reveling in the fact that "we no longer are a regional band." Their claims to universality had justification, considering the fact that approximately 800,000 people saw them in 1976. Vox populi.

"Why, Billy, did it take so long for people outside the south and west to accept you?" This writer, a presumptuous know it all if there ever was one, suffixed his inquiry with a rather hedonistic statement: "it may be, Billy, because many people aren't aware of the sheer joy of riding in a car with the windows down, proceeding south from San Antonio, Texas to the Mexican border, working on

a case of Coors, thinking of the joys ahead."

A knowing smile beams from Billy's face. Ya been there too, right?" "Shit, yea."

Where's "there"? OK, we'll put you in Laredo, Texas, adjacent to Mexico itself. A short walk through the downtown area brings you to the Rio Grande. Plunk five cents down, and walk across the international bridge, and you're in the land of tacos. Walk two more blocks to the town square, hail a cab driver, and request "Boystown, please." It doesn't matter if the dude don't know a word of English - he knows what Boystown means.

A turn off the Monterrey highway, and you're there. When I mentioned to Gib-

*(continued on page 62)*



ZZ Top — no longer a "regional" band...





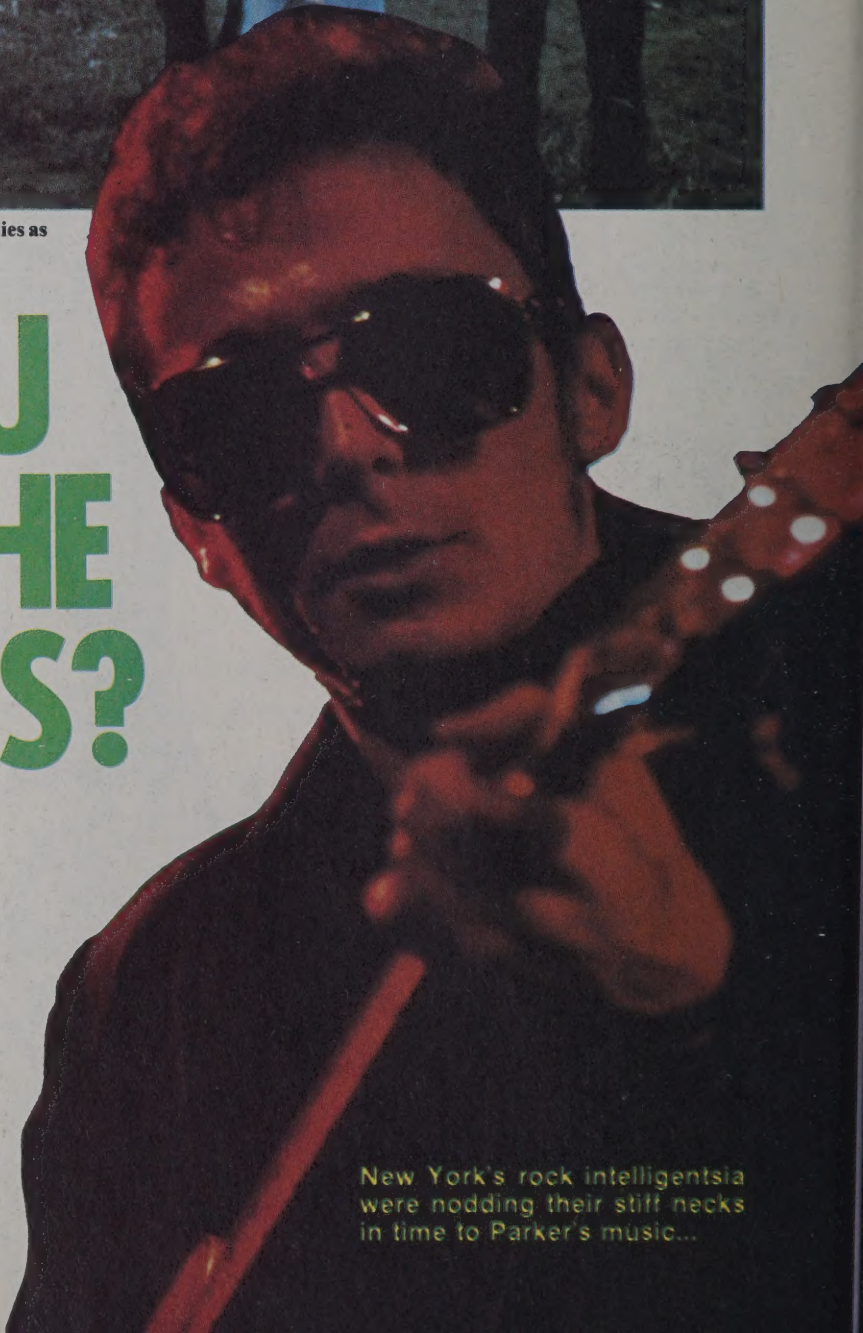


"It wasn't easy finding musicians who played with their bodies as well as their minds."

# HAVE YOU HEARD THE RUMOURS?

by Richard Robinson

Graham Parker and The Rumours's fans aren't into new wave rock bands like Patti Smith, Television, Ramones, or Sex Pistols. Their fans are more likely fanatics for Bruce Springsteen, Dr. Feelgood, and Southside Johnny. I figured this out during Parker's show at the Palladium when I looked down my row and saw some of New York's rock intelligentsia nodding their stiff necks in time to the music. Tastemakers who last year proclaimed Bruce Springsteen, this year look knowingly when Parker is mentioned. Parker, like Springsteen, makes them boogie in their seats, an event prompted infrequently by their musical tastes.



New York's rock intelligentsia were nodding their stiff necks in time to Parker's music...



I'm a rock & roll purist, I guess, because I like rock to be honest and electric. I think bands like Patti Smith and Television take our heritage of Chuck Berry and the Velvet Underground into our present experiences; they do this by applying their true understanding of the spirit of rock & roll to their uncompromising talent. Springsteen and Parker don't offend my definition of rock & roll, but their performances lack that electronically-generated edge which for me true rock & roll bands wield.

Graham Parker and The Rumour put on a hot, dramatic show. I don't think he's the new Bruce Springsteen, because I think Springsteen is the Babe Ruth of rock & roll, destined for a big spot in the r&r hall of fame. Parker is something special. He develops magnetism through his set, but at nowhere near the intensity developed by Springsteen or Marley.

Parker is an important and enjoyable new figure in rock for several reasons. He has perfected a style of bar-room rock & roll that can whip an audience to the edge of frenzy, especially if they've had a few nips during the evening. On the concert stage, Parker delivers this style with great effect, though I'd go out of my way to see him in a small place. When Parker played New York City he did two dates, the first at the 1,000-seat student center/gym at NYU, the second as the opener for Robert Palmer at the larger Palladium.

He was better at the Palladium, but next time I'd like to see him in a club where the roof would shake when he got hot. His songs are generally excellent. He

seems gifted with a genius for writing rock & boogie songs superior to most of the output of his early influences, such as Little Richard (his r&r roots) and Don Covay (his chord changes). He has a sexy vocal style sometimes matched by sexy songs like "Backdoor Love" and "Lady Doctor". He looks great on stage. And his band has some very gifted players in it, particularly guitarists Brinsley Schwarz and Martin Belmont and drummer Stephen Goulding.

I guess the reason I hedge on being a committed supporter of Graham Parker is because Parker and the Rumour play grown-up music for grown-ups. Hence the enthusiasm of the rock intelligentsia. They are an excellent band; more importantly they're entertaining and musical, but they're a distillation of other moments in rock touched with Parker's spark. For the kind of music they're making and the audience they reach, Parker and the Rumour are a great band. Just so long as I don't have to read that they're the future of r&r.

Parker himself is a character. A short, punchy little Englishman with a mop of short, curly hair, sunglasses after dark, and a rumpled sport coat. He worked in a gas station before becoming a rocker (most rock stars wind up working in gas stations) and if you listen to his lyrics you can hear that he's cynical about what life has to offer. I like his attitude.

I first heard about Parker from Nemperor Records' Paul Happersett and Ed Strait. They'd seen him on his first tour when he played the Bottom Line,

and liked his first album, *Howlin' Wind*, and a record company special pressing, *Live At The Marble Arch*. Paul lent me the albums and I played the Marble Arch live set over and over again. It is Parker's best recording to date, including his second *Heat Treatment* album, because it has much more of that rock & roll spirit I was talking about early than either studio album. I believe the Marble Arch album has not yet been made available commercially.

After seeing Parker perform I went to interview him about what he was doing. Besides Parker, two members of the Rumour showed up for the interview, Andrew Bodnar and Stephen Goulding. It turned out that the Rumour were planning a "solo" album away from Parker before the next Parker and the Rumour album is recorded. So it was like the two of them came to the interview as the Rumour rather than as Graham Parker and The Rumour. We all sat around a conference table. Me at the end, Parker to my left, the Rumours to my right.

Our conversation started discussing the NYU gig where chairs had been installed in what was obviously a gym. I said I thought it would have been more fun without the chairs.

"Yeah," said Parker, "that's one thing I don't like about jobs like that. It's great to have people where they're forced to come up in front, they're forced to groove. Then you can feed off the audience."

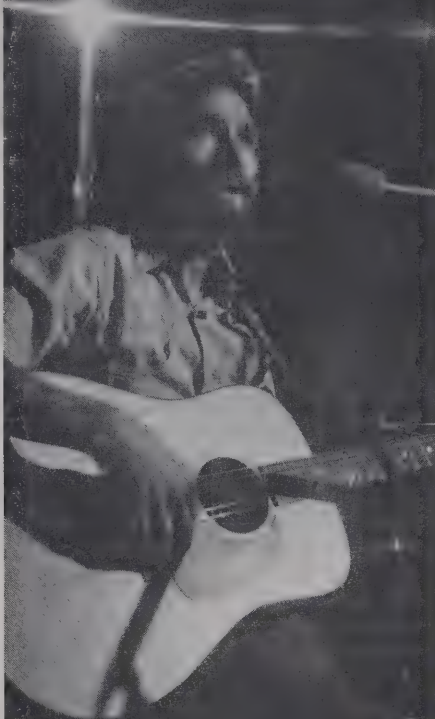
"We were pleased with the audience reaction at NYU. You can really have a party when it's like, you know. We played



"It's great to have shows where the people are forced to move up front, where they don't have chairs..."



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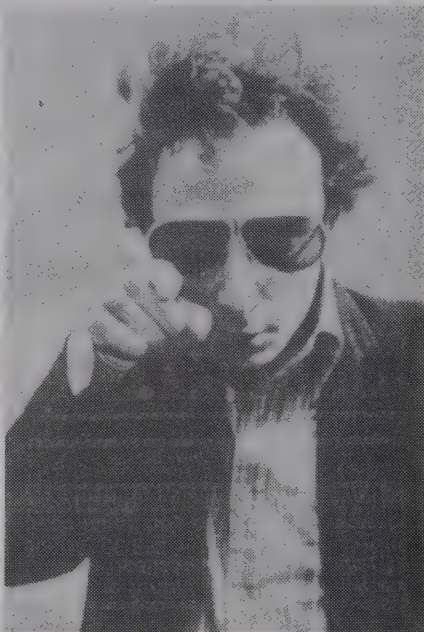
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Battle Creek, Michigan 49015

with Lynyrd Skynyrd the other day with all these people, a huge place, and it wasn't a sit-down thing, it was a stand up, and it was just like us playing in a small place.

"We've been out on tour for a month now. We've played with Richie Havens, Heart, Elvin Bishop. We've done our own gigs in small clubs. Just whatever comes along, really. So a real variety tour this has been, huge places and then really small clubs."

"How do the huge places work out here," I ask.

"It depends, really," says Parker. "As far as I can see any place will work out if the audiences are with you. But when you play third on the bill and the audience isn't with you, sometimes you can just carry it off anyway and have a good time, other times it just wears you down."



"If I'd done this five years ago, I don't think it would have happened ... Five years ago in England everything was anti-commercial and laid back."

"We did a gig with Kiss in Savannah," says Bodnar, "and it went really well, surprisingly. We also did a gig with Blue Oyster Cult and they chucked bottles and paper cups at us."

"I would think it would be the other way around," I say.

"Well," says Bodnar, "it didn't help because they made the audience wait like an hour and a half and then just before we went on they announced that Bob Seger wouldn't be appearing."

"But the Kiss audience were younger and much more open," says Parker.

Had you seen Kiss before?

"I thought they were really mild actually," says Parker. "A real circus, sort of kids' thing, fun thing. You get reports that they're really decadent and they're not. They're just like the Monkees."

Has your set changed since you appeared at the Bottom Line?

"Well, not really, apart from the second album, we're doing more songs from *Heat Treatment*," says Parker. "And probably we're a bit more

conscious of how to present it. You just find things out by learning it, by playing it for different audiences all the time."

"We also changed it for different audiences," adds Goulding, "Like when we played with Kiss we took 'Fools Gold' which is a loud number and played that first to sort of draw them into it, you know."

"Yeah," says Parker, "Gigs like that we get 30 minutes or something, so we've got to pile drive it into 30 minutes. So we change our set to suit what's happening."

"We never really want to play like massive aircraft hanger type places, things like that," adds Goulding.

"We're doing colleges in England," says Parker. "That kind of size. But usually they don't have the seating, the students in England just get really pissed up and come to the front, they pull you off stage and stuff. Some guy jumped off stage held my arm up. While Brinsley's doing a guitar solo they'll come up and offer you a beer."

"If you'd done this five years ago, do you think it would have happened?" I ask.

"If we'd done it five years ago, I don't think it would have happened," answered Goulding. "Five years ago in England everything was sort of anti-commercial and laid back."

Turning to Parker, I ask how he got the band together.

"I had all these songs written and I was looking for a band. Most musicians I'd met were more into notes rather than music, it took me a long time to suss that out, it wasn't easy to find musicians who played with their bodies as well as their minds. These guys in the band are all different really. Like Martin Belmonts' guitar style is so different from Brinsley's it's a wonder that it works at all. It's a wonder that it holds together, really."

Stepping away from the interview, I'd say that it's not too much of a wonder.

Each member of the Rumour is a seasoned musician — Martin Belmont from the now defunct Ducks Deluxe and Brinsley Schwarz of the now defunct Brinsley Schwarz are top rated players and musicians. Everyone in the band, in fact, with the possible exception of Parker himself, has a very credible pre-Rumour reputation as a musician. And perhaps that's where the problem arises. They are, in way, too good for the music they're trying to play. Though they pull it off surprisingly well because they obviously feel it as their root music.

Still when Brinsley plays a solo that sends a song into wildly progressive moments, it's difficult to maintain a hold on the rock & roll. You may think that I'm coming from a strange perspective — all this talking about musicians not being able to rock & roll and electric energy and such, but Graham Parker and the Rumour have stepped out in the no-man's land between blatant anti-commercial rock & roll and blatantly commercial 70's rock musicianship. I enjoy seeing them play and listening to some of their recordings, but frankly I'm most fascinated by the position they're in and how they're going to work it out. □





The logo for the band Seals & Crofts is at the top, featuring the band's name in a stylized, gothic-style font. Below the logo is a black and white photograph of the two band members, Seals and Crofts, standing side-by-side. They are both wearing dark clothing and have long, dark hair. The background of the photo is dark and moody.

The Stones logo, featuring the word "the" in a small, cursive font above the word "STONES" in a large, bold, serif font. The logo is set against a dark, textured background.

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- Starr (5057)
- McCartney (5058)
- Harrison (5059)

- Lennon (5056)
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## THE SPINNERS



John Lennon

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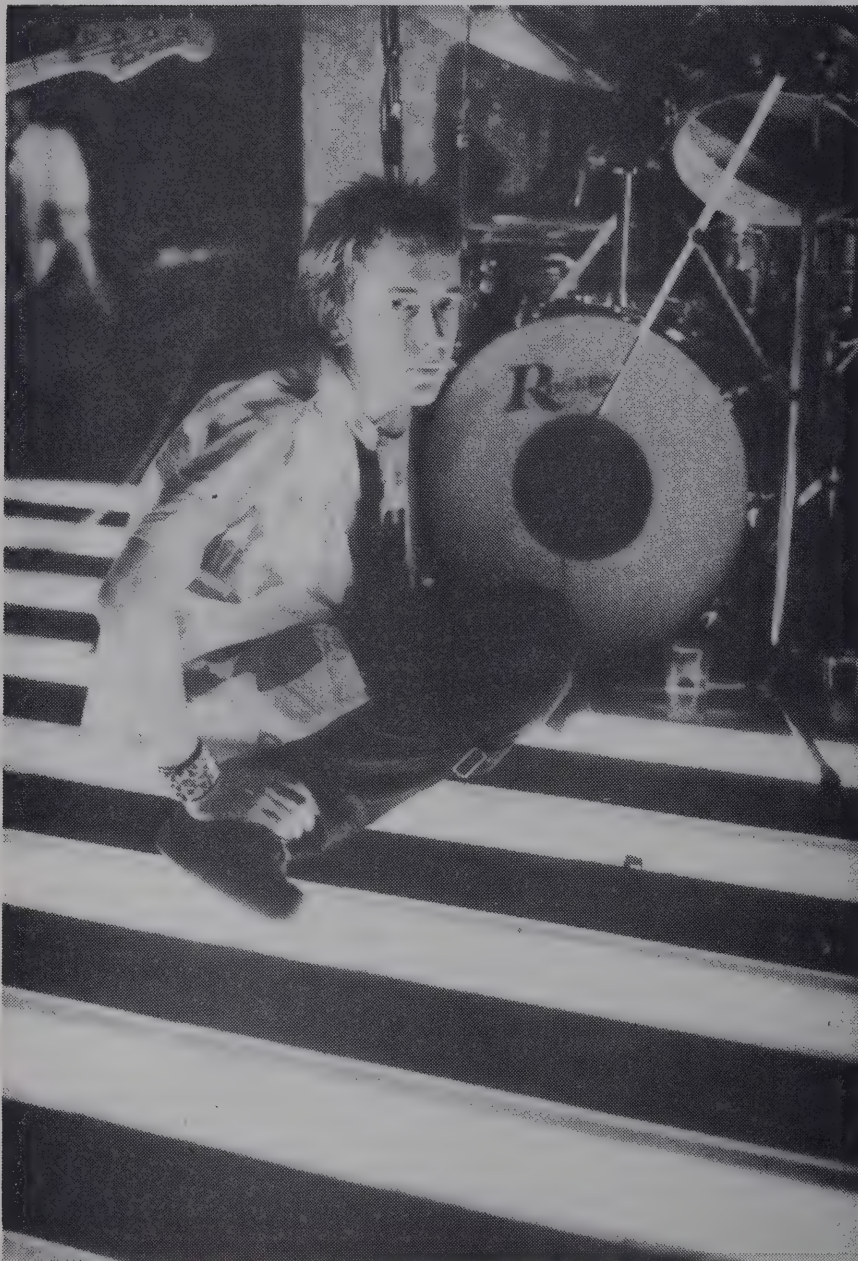


# THE SEX PISTOLS AND THE U.K. ROCK SCENE

**"We Created It,  
Let's Take It Over.."**

*Patti Smith  
"My Generation"*

by Lisa Robinson



The Sex Pistols' Johnny Rotten, in earlier days.

*"To cause an art movement, you have to set something up and then destroy it. The only way to do that is do what the Dadaists and surrealists did. Complete amateurs who were just as pretentious as hell ... Cause as much bad feeling as possible, and then you've got a chance of having a movement. But you'll only create a movement when you've got a rebellious cause, and you can't have a rebellious cause if you're the most well loved person in the country. What you've got there is the chance of being ... well, the most well loved person in the country.."*

— David Bowie  
February, 1975  
Interview with Lisa Robinson

\*\*\*\*\*

*"I like the music ... what's happening in England now. But already it's a business ... It's like what John Osborne said years ago, the things he rebelled against, and now he's a part of it. All those things we heard in the sixties about the working classes ... It's just that in the end you become a part of everything you hate, basically. If you really mean it. Because you become successful, and you're using the same machinery to do it. I think if you really want to do it, you must create a new form. Unless you decide that all the money you make you'll give away..."*

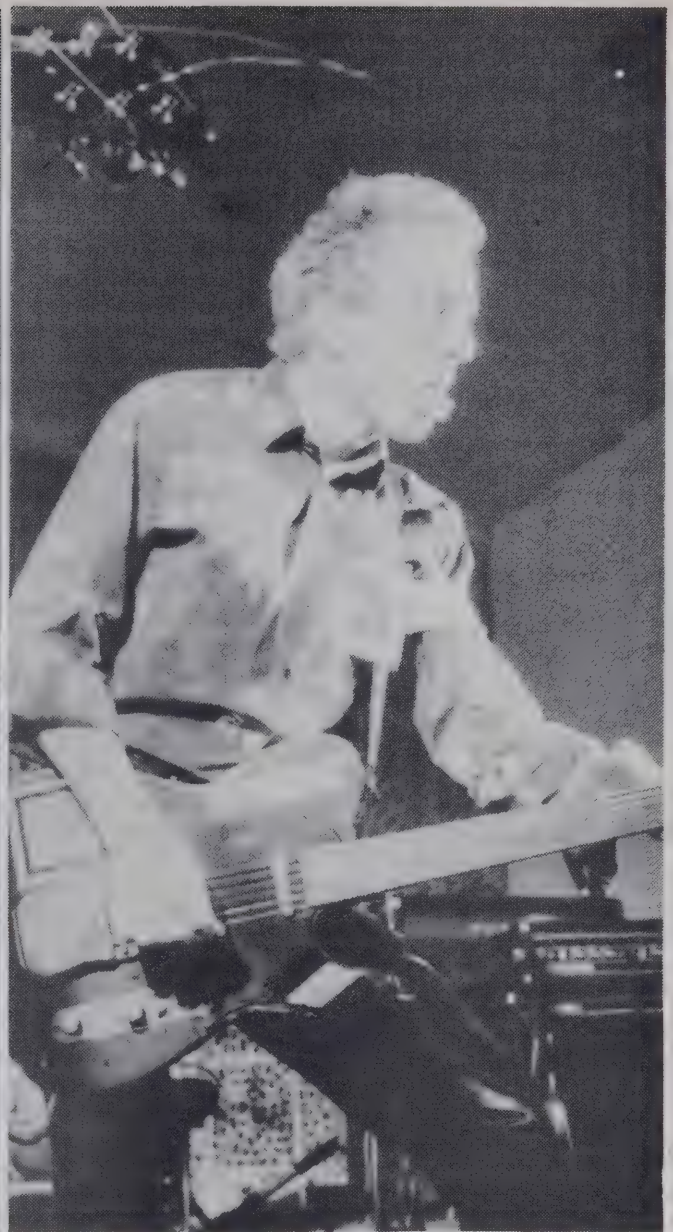
— Ray Davies  
February, 1977  
Interview with Lisa Robinson

Photos by Michel Esteban





Johnny Rotten on stage in Manchester.



Joe Strummer of The Clash.

*"Funk rock? Oh, I've been in it for years, dear ... Actually, I saw the Sex Pistols at the 100 Club and thought they were quite good. Well, not good really, but you know, they could be. You know that whole look has been going on in the streets here for three years. The press has just picked up on it now..."*

—Mick Jagger  
December, 1976  
Phone call with Lisa Robinson

\*\*\*\*\*

As of this writing, EMI has dropped the Sex Pistols. Hopefully as of your reading, they'll be signed to another label.

When I returned from London in December, 1976, I said elsewhere (and unceasingly, I might add) that I had seen the Sex Pistols in London and they changed my life. What had amounted to a "religious" experience was, in fact, one show in Manchester, when I saw the Buzzcocks, Heartbreakers, Clash and Sex Pistols perform to an eager crowd

that included many curious who had read the frontpage headlines for the previous weeks.

To backtrack a bit: The Sex Pistols are the leaders of what the press has termed England's "punk rock" movement. The new wave English bands are all very young, and play faster and much louder than the Big British bands to whom we've grown accustomed. The movement had political overtones as well, for these bands have nothing in common with, nor are they interested in, what the established bands have to offer.

The Sex Pistols, featuring lead singer Johnny Rotten, performed in London clubs during the past year, and were gaining a reputation that boasted occasional violent outbursts, a growing following, and high energy. New York Dolls - influenced rock and roll. EMI signed them for 40,000 pounds, and the Pistols recorded a great single, "Anarchy in the U.K."

The week I showed up in London, the Pistols had caused a sensation by uttering

four letter words on TV (provoked, it must be added, by a zealous TV interviewer) and the newspapers went wild. Forget that the pound was down to \$1.62, that there was a war in Ireland, and that the Arabs were taking over London. The fact that a rock group was swearing was stop - the - presses.

So, a national tour set up for the Pistols with U.S. band The Heartbreakers and The Clash was thrown into chaos. Gigs were cancelled by angry town councils who demanded that the bands "audition" first (naturally, they didn't, but when opening act The Damned seemed to waver on this audition bit, they were thrown off the tour by an understandably furious Malcolm McLaren, Sex Pistols manager).

One of the shows that wasn't cancelled was in Manchester's Electric Circus, and it was great. It was apparent that a hard core of fans had turned out; those who sported the black leather, safety - pinned adorned clothing, short scraggly hair

(continued on page 43)



# CT•SPINADDICT•SPINADDICT

by  
**JAMES SPINA**

It happens. Every so often a stretch of sublime time happens where everything sounds good and demands some deep listening. At the start of each month I start piling the new albums, test pressings and various disc finds into a milk crate by the side of my typewriter and try to devote as much time as possible to this current load of potential Spinaddictions. Well this time out I never even got a chance to pull out those usual standards from my collection, so good was the current crop of new stuff. I have previously stated that the record as an object of pleasure often demands a space of growing time that just doesn't take into account the demands of reviewer deadlines.

This time there was no such problem. Even the most currently acquired disc, an advance of Bowie's "Low", got a thorough listening (about seven straight hours worth) and that all important background disc (the one you put on when you don't want to concentrate / other people are over / you're doing something else) even found an answer in my 'test-milk crate' (it was Jade Warrior's "Kites").

I hope the ensuing RAVE reviews don't hurt my credibility but nothing much came around this month that I didn't like. I do promise that if any of the following music does start to wear thin I will let you know about it and try to explain the reason for any falling out I might have. Just one more note before you begin. Thanks to everyone who responded about a discography of The Flaming Groovies. Your goodies are in the mail. If anyone wants some ground covered that I don't seem to be getting around to, please let me know and if you want an immediate response just send along a self-addressed, stamped envelope. I'd be glad to help you out

in anyway possible and don't hesitate sending me criticisms of my reviews along with those requests.

Let's go after the big ones first this month and then finish off with some rookies that will probably be around for a good long while.

**DAVID BOWIE "LOW" (RCA)** Getting into this record should be no problem for those lucky listeners who have been following the musical exploits of people such as John Cale, Eno, Robert Fripp and, strangely enough, pre-ziggy Bowie. Like the man, the record is an ever changing stab at various poses which would seem derivative and even bogus in the hands of anyone else cepting David. Though he probably thinks of himself as a musical innovator, I like to see him as an articulate catch-all for the various inputs crossing my own receptors at any given moment.

When I needed somebody to give vision to the heavy handed flexing of late 60s-early 70s rockironroll, Bowie was there as "The Man Who Sold The World". Ditto his assimilation of various scifi cum glitter ramifications just in time to wipe clean my own glam-gleams. And how can I ever thank him for giving me that thin white duke, able to leap tall discos in a single sound. Well the king of phantasmagoria is at it again and the changes feel warranted rather than forced. "Low" should be tackled not in its separate tracks but more by its opposite sides. Side one has the tunes and side two is taken up with dunes of sound surrounding Bowie in his most advanced and incredible state thus far.

It is as if he sets you up for a progressive though pleasant sojourn into the current state of pop music only to aggravate the somber jar of an unworldly musak trance. "Warszawa" opens up the second side with an Enoish drone of ascending tonations totally stripped of humanity, yet charged by some electro - natural warmth. Bowie's instrument (voice) enters like some long distance reply to Radio Ethiopia, taking Patti one step further by relying on the sounds instead of even the pretense of words. Segue into a Satie-like void of droplet percussive beats ("Art Decade") and pull it together with the chimes and chants that could have been running through Brian Jones' head as he gasped his way into the Great Devoid ("Weeping Wall"). Lots of Fripp 'beam' guitar

and Eno 'bloop' synthetics swirl around Bowies mono and the whole thing comes to a "Subterraneans" finish, repleat with sax-sucking.

Sounds impenetrable right? Wrong. The side is one massive breathe of avante - easy listening pulled from parts (Eno and Fripp) that have never been able to get it so damned listenable on their own. Bowie, the MANipulator, knows what you need and will go to any length to give it to you while making you think it is exactly what he wants. In one swift move he has made pretense and tonal masturbation function as reality and bare necessities.



Andy Kent

Outside facts. Bowie seems to be using synthetics but the real staple of side one is his dedication to the harsh rap of tight and abrasive drumming and percussive tricks. He ices songs such as "Breaking Glass" and "Sound and Vision" with the blimping and pimping of electronics but his vocal medium follows the drum like some insane boot bent on stomping the song's sentiments into the listeners' subconscious. "What In The World" finds him lifting the funk basics (bass) of his previous incarnation onto the flight of his new "electric blue" pattern of "Sound and (audio) vision."

Bowie doesn't dare take chances. He rewrites the chances taken by others in a form that provides a slight hangover of mediocre for the listener to grasp on to and only then does he pull out the heavy artillery.



God, he even gets away with preaching on "Always Crashing In The Same Car" and succeeds because he puts it in the context of a self-satisfying lullaby.

"Low" is a plateau for an artist who moves so laterally and so carefully that we can barely realize the heights he is taking us to. There are times when manipulators, sponges and tricksters should be honored as the true creators of pop consciousness. Bowie's watch keeps that time constantly.

**THE EAGLES "HOTEL CALIFORNIA" (ASYLUM)** Nothing in their previous output (excepting about three-quarters of the Greatest Hits compilation) quite prepared me for the exuberating rush of this devastatingly fine album. I've always thought of The Eagles as being the most palatable American country-rock aggravation, shrugging them off as a bit too clean, a mite too sophomoric and all too up front for my tastes. So what am I supposed to do about an album that comes very close to the dream of being an American version of all the things I know and love about the Rolling Stones? That's right, this band suddenly has attitude and where do we place the blame?



Perhaps I should try and explain just what it means to be an American Stone. First you have to have songs that seem to be built with middles, starts and endings that could stand up all by themselves. Or guitar parts that seem woven into the essence of the song rather than tacked on for the sake of some puppet's ego. Or incorporated styles and idioms (such as reggae, Al Green, Tonto and "The House Book") into a sound that rearranges those influences so they sound not just fresh but downright rude. And then there is the realm of MOMENTS. Remember the click of the fuzz button at the start of the solo in "Satis-

faction" or the drone of the bass on "Nineteenth Nervous Breakdown"? That sort of thing happens about twelve times on "Hotel California" and one per record is enough to make it worth your while.

As far as this disc is concerned (meaning burn-out rumors to the contrary) Joe Walsh is a full-fledged Eagle. His presence brings a jagged edge to the music that slices away at their previous attitude of playing it safe. Just look at them. "Life on the Fast Lane" has done these boys a world of "good-bad" if not "Evil." And yet as tough as they get, these Eagles never really give up that aura of pubescent rejection ("New Kid In Town") or blind idealism ("The Last Resort") that permeates the mindworkings of true rock-relics (Keith, Gram Parsons, Sky Saxon, Tommy James).

It gets so sharp that even the intrusion of strings as on "Wasted Time" or playful highhat harmonies invert their normal roles of schlock and discarding and come across as vital finger snaps in the lure of the hustler-cum saint. Back to that bit about MOMENTS. One happens at the start of "Victim Of Love" where the guitar intro fades in and out on the verge of unplugged abandon.

Another is Joe Walsh singing "Hi there how are you?" at the start of "Pretty Maids All In A Row" when you just know he isn't going to give you a chance to answer so taken is he with his own plight and keeping his fingers bent on the piano. Those things shove a group right into my heart and in the Eagles' case it's about time. I've been lusting for an American group to put my accents in high order. Enough music like this and we might never need England again. I don't think there is much chance of that but in the meanwhile I'll treasure my broom closet at the *Hotel California*.

**AL GREEN "KEEP ME CRYING" (HI-LONDON)** The title song is the best uptempo song Al Green has ever recorded and the rest of this standard Green fare is pretty keen as well. This man owns a high pitched moan that could well catapult him past the spectre of Otis Redding. Personally I think he succeeded on that note two years ago but things haven't been as well accepted by the public in the last two years. Growing up on a steady diet of Sam Cooke, Otis Redding, and early Motown has spoiled the current crop of Black music for me but being such a brat has its benefits

and "Keep Me Crying" is one of them.



Andy Kent

**NUGGETS: "ORIGINAL ARTIFACTS FROM THE FIRST PSYCHEDELIC ERA 1965-1968" (SIRE)** If you missed it the first time around don't make the same mistake twice. Lenny Kaye is a rock critic's dream come true. How could you not trust the tastes of the man behind the guitar behind the music of Patti Smith. The two record set starts off with The Electric Prunes "I Had Too Much To Dream (Last Night)" and never lets up for one Seedy, Vagrant, Moulty minute. The possibilities for Vol. Two are endless. The Music Machine. Love. Blue Cheer. Buy this one and insure that possibility. Thanks again Lenny.

**THE HOLLIES "RUSSIAN ROULETTE" (POLYDOR \*BRITISH IMPORT)** This makes two fine records in a row that CBS-Epic has failed to release in America and I am more than a little annoyed. They are also sitting on a live disc (recorded in Canada) that ranks right up there with *Ya Yas* and *Live At Leeds* while interest in the vast talents of this incredible group wains by virtue of deaf ears. "Russian Roulette" could do for The Hollies what *Main Course* did for The Bee Gees last year. A simple case of an engaging group with a stronghold of highly individualist style techniques taking those staples into the current cosmos of pop music. One would guess that The Hollies can do everything (R&B, engaging anglo-C&W, monumental ballads, hard rock) except har-



monize with the music machine that holds their contract. They are my all time favorite pop group and it hurts to see them confined to the Import Bin. It really hurts. Maybe letters to Epic would help.



**JADE WARRIOR "KITES"** (ISLAND) I mentioned this album in the intro as being the backdrop of my life this month. It is one of those moody records that starts giving out sounds two minutes after the needle hits the grooves. There are plenty of dynamic shifts where silence takes over completely and yet the tensions created by that vacuum lull you into a mesmerization of peace. I know it sounds corny but it works and this isn't the first time Tony Duhig and Jon Field have been able to incorporate an eastern pastiche of impressions, numerous musical oddities and a vast array of ethereal temperaments into a disc that defies tune and time. If you are at all interested in finding some words that could draw you into the world of Jade Warrior check out the liner notes on the back of Kite. An Acolian kite makes musical sounds via strings drawn across the frame of the kite. Warrior's *Kite* extemporates on that breeze and speaks in musical terms that challenges the very wind it seeks to capture. Well worth flying in my book.

**ERIC BURDON AND WAR "LOVE IS ALL AROUND"** (ABC) Be he ever so crass there is no one quite like Eric. Here he is captured live in all his excessive glory fronting a band that would eventually get more than they deserved. I'm still searching for a good copy of The Animals "Love Is" double album but until then this aggressiveness will suit up just fine.

**STEVE HARLEY AND COCKNEY REBEL "LOVE'S A PRIMA DONNA"** (CAPITOL) The gnome most likely to turn musical directionlessness into an artform. Will I lose you forever by

saying that this disc contains the definitive version of "Here Comes The Sun". Harley has worked off most of his Bowie inflections only to have replaced them with some Basso - Ferry pronouncements. What the hell, incest is better than no love at all.

**THE TROGGS "THE VINTAGE YEARS"** (SIRE) Return with me now to those days when nasty sex was spelled T - R - O - G - G, love dripped all around and "Wild Thing" gave new life to the ocarina. Actually the Troggs are still providing some of the raunchiest music currently available but this two record set is a must if only to have "Feels Like A Woman" on an lp for the first time. This is the first time that The Blue Cheer **ROCK-IRONROLL** Award has been awarded to a collection of previously released material but this pack deserves it. Sire should be congratulated for not tampering with the quality of the original recordings and Ken Barnes deserves a Grammy (!) for his inner sleeve notes.

**SMOKIE "MIDNIGHT CAFE"** (RSO) Though the official bio states that this is their American debut, this superb British quartet has been around in a previous run as Smokey on MCA records. In fact one of the best songs, "If You Think You Know How To Love Me" previously saw light on that other lp. No matter really since "Midnight Cafe" is a fascinating disc containing the best of their songs to date. Being under the guidance of Mike Chapman and Nicky Chinn (of Sweet and Suzi Quatro fame) insures a high standard of singular raving but Smokie is more than just some gear in a production teams music machine. Singer Chris Norman has one of the 'little boy-super lungs' deliveries that flies off in all lunatic tangents while the rest of the band holds on to the pop structure with some well - conceived harmonies and economical riff - rafting. In the right promotional hands "Living Next Door To Alice" could hit the top of the charts.

**"WINGS OVER AMERICA"** (CAPITOL) Most of Macca's greatest hits as they sounded in various arenas across the USA. Most people hate the hypnosis cover. I love it. Most people love the way it follows the flight plan of the show. So what happened to the between - song chatter. Better than  
of

a souvenir program booklet but did they have to turn the bass up so high. "Go Now" is precious. Why am I bothering. Everybody owns it already anyway.



**STEVE HILLAGE "L"** (ATLANTIC) I almost passed up on this one because the first few listenings couldn't get through the haze of Todd Rundgren's utopiac production visions. And yet slowly the reality of an enormously talented guitar player started to storm through. Hillage was a former main ingredient in Gong (a wacko experimental bunch of prophets with nothing to preach) and also has a fishy but fulfilling solo lp recorded when he still had a beard. All that imagery makes sense because Steve still sounds like he is playing his guitar in some electrically charged ocean and he has cleaned up his act somewhat. Using Donovan's "Hurdy Gurdy Man" as a hook point of reference on side one enables him to pull off some rather diverse electro - string tricks under the recurring guise of 60s' familiarity. I wonder if any of this stuff will show up on one of Kaye's future "Nuggets".

**MR. BIG "PHOTOGRAPHIC SMILE"** I'm beginning to lose count as to which number British Invasion this is but Mr. Big stands a great chance of riding the crest of it. Points of reference would have Queen's musical dexterity fronted by splashes of intricate Hollies' harmonies. Taking that last ingredient one step further, Graham Nash should give a good listen to "Feel Like Calling Home" if he wants to capture the loving glory of what once was. A pleading harmonica, a tempestuous love lyric and an irresistible hook should make "Romeo" an instant anglo - classic. & 77 has to be Big for this Mr.. □



# ROCK & ROLL HOTLINE



A capacity crowd of 7,000 was on hand at the Royal Albert Hall in London for Kiki Dee's concert there when who should make an appearance onstage but her pal Elton John. The two dueted to a roar of approval from the audience.

Mick Jagger's been busy in the recording studio finishing up the Stones' live double album set, producing John Phillips' long awaited album, and recording a new Stones' studio album. But rock & roll isn't everything, and Jagger says that he's also been considering movie offers. In fact, he was reading four different film scripts. One of the films up for consideration is an update from Shakespeare. "I have talked with Nureyev and Roman Polanski about doing a film version of 'Othello'," said Jagger. "But we wouldn't do it in a classic way, we'd adapt it. I'm presently reading four scripts that I've been offered."



## LED ZEPPELIN TOUR 1977

March 1st-Baton Rouge, La; 3rd-Oklahoma City, Oklahoma; 4th-Dallas, Texas; 6th-Tempe, Arizona; 8th-San Diego, California; 9th, 12th, 13th, Los Angeles, California; April 1st-Toronto, Canada; 3rd, 4th-Montreal, Canada; 6th, 7th, 9th-Chicago, Illinois; 12th, 13th-Minneapolis, Minn.; 15th-St. Louis, Mo.; 17th-Indianapolis, In-

diana; 19th, 20th-Cincinnati, Ohio; 22nd-Dayton, Ohio; 25th-Louisville, Ky.; 27th, 28th-Cleveland, Ohio; 30th-Pontiac, Michigan; May 20th-Tuscaloosa, Alabama; 21st-Charlotte, North Carolina; 23rd-Greensboro, North Carolina; 25th, 26th, 28th-Washington, D.C. (June dates will be announced in the next Hit Parader)





Bob Grien

Allen Klein, President of ABKCO Industries Inc., signs on the dotted line as Yoko Ono Lennon and John Lennon await their turn at a signing party that settled all the disputes and litigation that's been going on between ABKCO and the Beatles. The settlement involved the Beatles' Apple companies paying ABKCO just over five million dollars and ended a seemingly endless series of lawsuits both here and in England. "This agreement would not have been realized without the

tireless efforts and Kissinger - like negotiating brilliance of Yoko Ono Lennon," said Klein. Now that all that's out of the way, what are John and Yoko planning next? Well, Yoko says that at the moment there are no plans for a tour. "I don't know where these things start," she said. "We're not doing anything yet, nothing is happening. I mean things are happening, but people think if you're not doing a record or an album, nothing is happening."



The men from Genesis (left to right: Steve Hackett, Tony Banks, Chester Thompson, Mike Rutherford, and Phil Collins) line up for a photo in the English countryside before flying to the U.S. for their spring tour. The tour coincides with the release of their new album, *Wind & Wuthering*, which they recorded at Relight Studios in Hilvarenbeek, Holland in 12 days, plus three weeks of mixing at Trident Studios in London.

**ERRATA:** In last month's Ramones story by Russell Shaw, manager Danny Fields was incorrectly referred to as "Publicist." Also, in the black and white photo of The Ramones on page 12 the unfamiliar face is Ramones' art director Arturo Vega.



Richard Robinson

Peter Gabriel makes his solo debut with a first album and a tour of the U.S. Peter worked on the album in Toronto late last year, then returned to England to get to live show together. At presstime Peter's band will consist of Mr. Gabriel himself, Steve Hunter on guitar, Dusty Rhodes on guitar (could this actually be P. Fripp?), Tony Levin on bass, Larry Fast on synthesizers, Alan Schwartzberg on drums, Jim Maelen on percussion, and another keyboard player as yet to be announced. Peter is still good friends with his former mates in Genesis, by the way and, they share the same manager, Tony Smith.



# GOIN' FISHING WITH ALICE

Words & Pictures by Legs McNeil



I answered the phone. 'Hello,' said the other end of the phone, 'this is Alice Cooper.'



I was stunned. It was really him, and he looked like all his pictures.

Once upon a time last August, as I sat torturing trapped houseflies in my little office, my devious little mind was interrupted by a ringing. Knowing quite well I didn't own an alarm clock, I answered the phone. "Hello," said the other end of the phone, "this is Alice Cooper." "Pssshhhaw," I said, "you gotta be kid-

ding." Alice said, "No really, it is." This kind of conversation went on for about 30 minutes when the so-called Alice asked me if I wanted to go fishing. My sharp mind clicked. I thought to myself: maybe it is really Alice or maybe it's a trap by some women's liberation group or Facist feminists or other enemies. "Sure, I'd love

to go fishing with you," I shot back a minute or two later. "Well then meet me at the McDonald's on 7th Ave. near 34th St. in 15 minutes, I'll be waiting out front."

I hung up thinking what an asshole I'll be if it really is Alice, but just in case I pulled my 45-pound slingshot out of the top drawer of my desk and stuck it in my shoulder holster. And I called June, the pretty buxom brunette at the switchboard to tell her what I was up to. Her voice purred at the other end of the phone as she seductively said, "Whattaya wanna go fishing for when ya can come down and watch my finger nail polish dry." I felt hot fluids running through my manhood and not being a person who would want to be thought badly of for not helping out a lady in distress, I was dying to accept her invitation. But alas, not being one to let a hot scoop go by, I said some other time baby as coolly as I could. I grabbed my jacket, locked up the office and hung the closed sign on the door knob. Little did I know that I was on my way to one of the greatest adventures of my life.

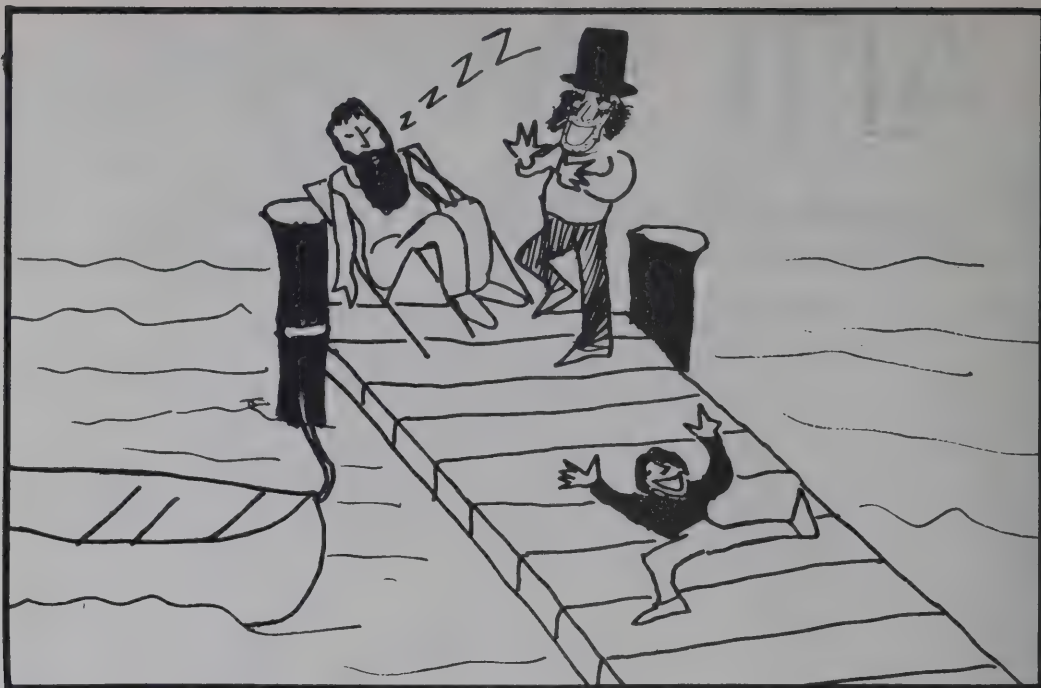
I arrived five minutes early and ordered a Big Mac with two pickles and a Coke. The waitress delivered my order and I quickly inspected my Big Mac to find only one pickle. Infuriated, I was just about to grab the insubordinant waitress in her cute little McDonald's uniform and shove the Big Mac in her face, but what the hell I thought, I'm not the one to create scenes, why not just forget it. I settled with just calling her retarded as I handed her \$1.65.

No sooner than I had started chomping on my Big Mac I spotted him. I was stunned. It was really him, and he looked just like all his pictures. I didn't know what to say. Alice came right over with a big smile on his face and shook my hand. "I'm Alice Cooper," he said. I managed to get up enough nerve to muster a greeting, boy did I feel like an asshole. Alice was carrying a brown paper bag and a Fred Flintstone lunch box. I was wondering where all the beer was or if that stuff about him drinking was just a lot of hype. "Let's go over there and grab a cab," Alice said as he pointed to the line of taxis out in front of Penn Station.

"Lead the way," I said meekly and we dashed across the street. I was just about to hop in the nearest cab when Alice told me to wait a minute. He then went up the line of waiting taxis and started asking all the drivers if they liked to go fishing.



I fell down laughing and the old guy woke up.



"Boy you think of everything," I said as I popped off a beer top and started guzzling.

Most of them thought he was a nut. It was pretty funny. Finally he found some old Puerto Rican guy who said he liked to go fishing. Alice asked him if he had a favorite place, the old guy said he always went upstate. Alice produced two hundred dollar bills and asked the guy if he would take us. The driver's eyes lit up and he said, "hop in!"

I jumped in the cab right behind Alice and as we sped uptown Alice explained to me it was the chauffeur's day off. I nodded like I had a chauffeur too and said "yeah, it's tough." We made small talk about the music industry and swapped shop talk and told jokes and before I knew it we were there. The cab pulled off the main road and drove down a dirt road until we came to a little general store that sold worms and stuff and right

behind it was a big lake. Alice hopped out of the cab and told the driver to keep the meter running, that we'd be back in a few hours. Just to convince the guy he handed him another hundred.

I followed Alice into the store and watched as he went over to the beer case and started pulling out all the cases of beer. Now my eyes lit up, boy oh boy I thought, what a day we're in for. My thoughts were interrupted by some old fart in a white apron who started screaming "just what the hell are you doing?" Alice said nothing but reached into his pocket and produced three more hundred dollar bills. The grocer's eyes lit up and he shut up and disappeared behind the counter. When I saw he was gone I went over and stuck a carton of Marlboros under my jacket and then helped Alice br-

ing the beer down to the shore. We made our way down to the water and discovered a little dock with a sign that read "Boats for rent" with a salty old guy with a long white beard sleeping as he sat leaning back in his chair.

Alice had the same thought as I did for he made a little motion as to kick the chair, so the guy fell in the water. I fell down laughing and the old guy woke up. I selected the most seaworthy rowboat and started loading the beer into it as Alice paid the guy. We rowed out a little before I said, "Oh shit we forgot our fishing rods." Alice smiled as he pulled two K-Tel pocket fishermen out of the brown paper bag. "Boy you think of everything," I said as I popped off a beer top and started guzzling.

(continued on page 49)



# PATTI SMITH

## Decoding Ethiopia

PART II

With Lisa Robinson



**LR:** Did the road tighten the music?

**PS:** I think it was about seventy per cent the road and rehearsal ... But a lot of the songs on the record weren't really worked out when we started playin' again. "Ask The Angels" we wrote in like three days and "Poppies" we did about four days before the Central Park concert, and at that show we just jammed it, so it was real new. But I think that Central Park show did a lot for us, because we had just gotten Jack to work with us, and we were all excited. Because here was a guy who had his shit together, I felt artistically strong, and I was happy to have someone who would leave my art alone and just work with the guys.

John (Cale) used to say to me, 'I can't work with you, it's like looking into a mirror', and now I understand that. Jack more mirrored the best of the boys than he did me. He came in and he got everybody like soldiers. He would say 'you don't have an ending to this song?, you're hung up?', well, let's write an ending'. You know what I mean. He just

got things done very fast and inspired a new confidence. Plus that gig in the Park was like a celebration, it's like "Ask The Angels" is a celebration song, but sort of specifically dedicated to the kids in California.

**LR:** California??

**PS:** Well, it specifically mentions LA, but it's really San Francisco, because that's where we first got our most maniac fans. Kids are more maniac in Berkeley than anywhere else in America. Even more than CBGB's. It's just so incredible. Like see all those gifts, those little presents in that box? All from California kids. And it's not just the presents ... they'll scream and do interpretive dancing. They don't give a shit about being cool. The East Coast is much more hip, no question about it, but the West Coast — well, it's artificial ground. It's not real — California itself isn't real. LA is fantasyland. And the people, it's all fantasy there.

So the people have more abandon. But "Ask The Angels" is a celebration ... See, I think this time around rock and roll is

going to get a shot in the arm from New York the way it did from San Francisco in the 1960s. I think all the New York groups will be signed whether they're good or not. I think it will be a big phenomena.

**LR:** Still? It seems to me that whatever it was, it's over...

**PS:** To us, yes...

**LR:** Plus, the best of "it" is maybe three groups...

**PS:** Right, just like San Francisco.

**LR:** Also, none of you sound alike. Television and you and the Talking Heads and The Ramones aren't anything at all alike...

**PS:** Well, we all mixed and melded ... but also, those will be the ones that are around the longest. I want it all to happen all over again, but the thing is, that song, which is about what's happening in New York, is really dedicated to the kids in California. Because they gave me the courage to push myself in rock and roll. It was the California kids who really did it. California kids really screamed ... I mean

Lizzy Mercer





"Those kids in L.A. they really made me feel like — I hate to say it - a rock & roll star..."



"I couldn't wait on Dylan lookin' like that..."



Patti with her Mom after the Central Park concert...

really *screamed* and were maniacs, and — I hate to say it — but it made us feel like rock and roll stars.

So this song is about new things happening, new energy rising and rock and roll happening again. I feel real strong inside me. It's centered on the emotion and movement coming out of New York but it really comes out of that confidence the kids in California gave me. You don't know what it was like for me to have those kids just coming into the club on their motorcycles and screaming and bein' real cool for me but never cooler than me. That's the difference in New York. The audience always tries to be cooler than the performer, where in California they give up that right to the performer.

Also, I wanted always to write a dance

song .. so we did "Pumpin' " ... See, in France me and Lenny went to this discotheque in Pigalle, I can't even remember the name. And that Vicki Sue Robinson song — "Turn the Beat Around" — was playing and I loved it. I think it's wonderful ... I love disco music, the band hates it. It's just like a hook that gets you ... Anyway, Lenny and me really got into this whole thing of dancing like boxers, like Muhammad Ali and George Foreman, but real subtle. And I started thinkin' that everybody likes to dance but some people don't feel cool dancin', or they just don't move cool you know?

I'm not a great steps artist but I know I move cool because in Philly or Jersey in the sixties that was the main thing. It didn't matter how many steps you knew if you didn't move cool ... so I figured I'd

make up a dance where you just can't blow it. All you have to do is move like a boxer and boxers are cool because most boxers are black and they always move cool, just watch Muhammad Ali. So that was "Pumpin' ". I'm getting it down, and it's like got all the qualities ... fists in the air and real subtle movements, just like a dancer ... like a boxer ... like James Brown. James Brown and Muhammad Ali are the same guy only James Brown is humbler.

*LR: Didn't you originally tell me that you wrote that song, or that dance, for Dylan?*

*PS: Well, when I went to his rehearsals, for the Rolling Thunder tour ... I really felt that he had enough people trying to ... either totally drain him or be behind him, but you know, so many people he had to give a piece of himself to. And I don't*



want just a little piece of him, I want a big piece. I don't want to sing backup vocal, is what I mean. I mean there's nothing wrong with that, but I'd want to make him improvise.

LR: Did you tell him that?

PS: Yeah, I told him there was no space for me on that tour. And he knew it but at that point it was so early in my career — quote unquote Dylan, my career — and he felt I should be exposed to the public. I thought it was really sweet of him, but you know, I can do that...

LR: Had you met him before he came down to the Other End to see you?

PS: Well, I had shook hands with him...

LR: But he must have been aware of you, between all the stuff you wrote ... and Neuwirth...

PS: Oh yeah, he knew my poems and stuff ... also I waited on him in Scribners when I was very young. I tried to sell him the biography of Alexander The Great. As soon as I saw him walk in the bookstore I ran downstairs and changed.

LR: What??

PS: See, my rock and roll clothes were in the basement vault at Scribners ... I used to have to dress like Anna Karenina there, in these knee socks and skirt, and my hair in pigtails because it was a respectable store and I had to look respectable. But when my job was over each day I'd go and change into these boots like Keith had ... So I thought, 'I can't let Dylan see me like this, I can't wait on Bob Dylan in knee socks and pigtails.' So I went down and changed and I almost lost my job. Anyway, at those rehearsals ... I just told him what I always tell him ... that I think we could do something great together because he was such a great improviser. I suppose that creation is improvisation, but I'd like to see him do it onstage. I mean, not challenge him like in a duel, like I have a lot of things I want to do...

LR: Who do you want to challenge like that?

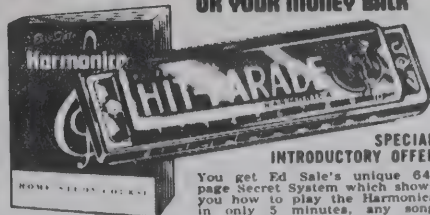
PS: Ted Nugent. I'm gonna have a guitar battle with Ted Nugent. Lenny's gonna be my second. In fact, I hereby through *Hit Parader* challenge Ted Nugent.

LR: When?

PS: Anytime.

But to get back to Dylan, he really hammered it into me that my improvisation was a gift that I had to nourish and hold sacred, and that's how he inspired me and how he pushed me. And I would like to push him too. And when I was leaving I said, 'Look, you're doin' a song about a boxer, without a guitar, with your hands hanging by your sides.' I said 'look at those fists' ... he's got great little fists, his hands are exactly like Alan's, double-jointed thumb and the whole thing, and I said 'look, you're helpin' to save a boxer, you know, you love a boxer, you have some boxer in you, be a boxer'. I said, 'you know, move those fists, don't let them hang at your sides, you want to punctuate the air'. And he laughed and said 'People'll say I'm imitatin' you.' And I said, 'well, I imitated you for twelve years, you can spare a little imitation.' *To be continued.* □

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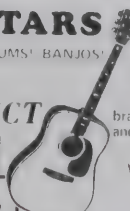
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# BOWIE'S LATEST THE LOWDOWN

by Stephen Demorest

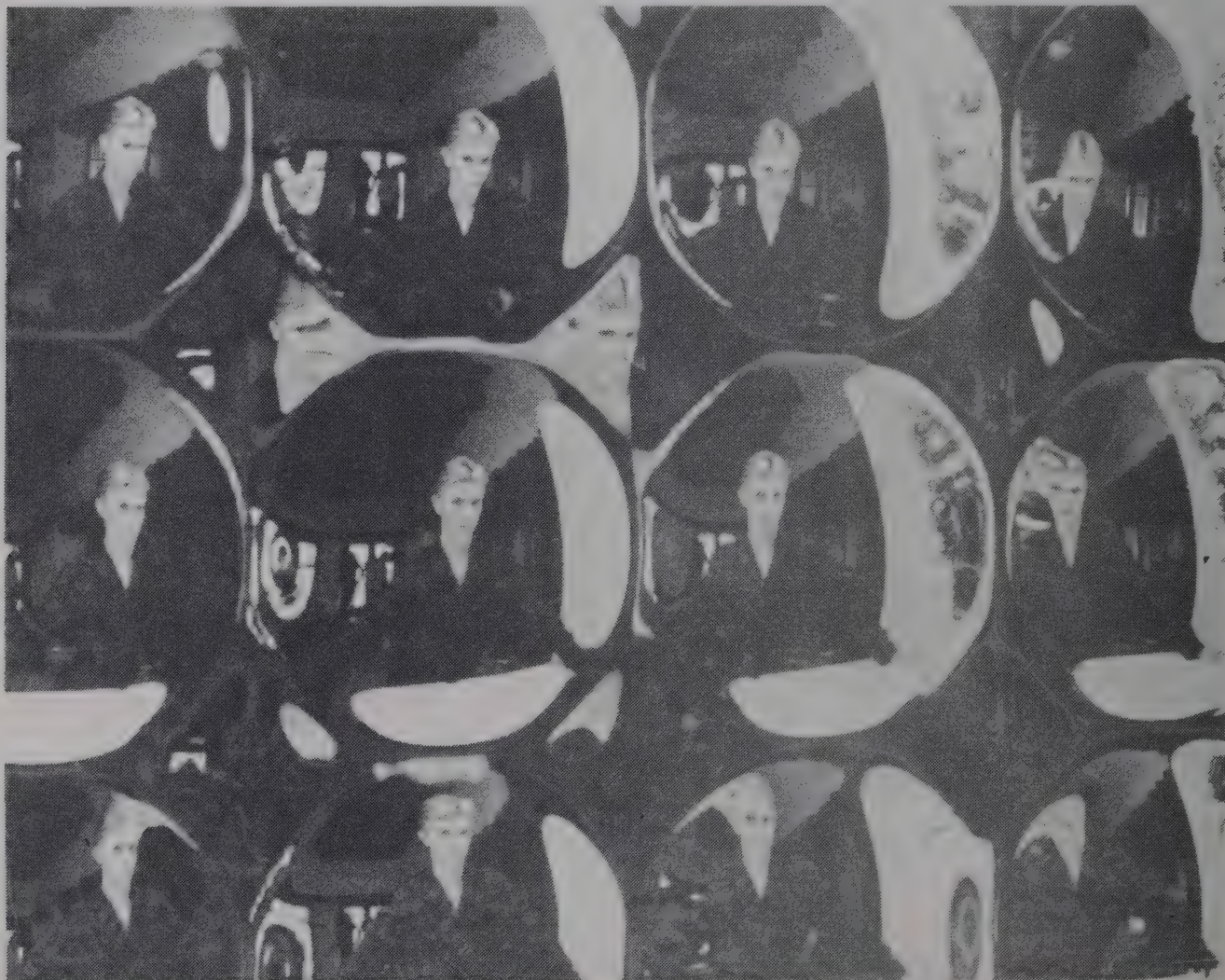
Our story for today concerns two slender blond Englishmen — one dyes his hair, the other loses it. The utmost is David Bowie, prime synthesist of rock trends and a self-proclaimed talent at top-drawer thievery. Ace henchman in his latest enterprise is Brian Eno, Roxy Music mutineer and vanguard tape twiddler, with a theoretical intelligence more bold than bankable. Both men have brains: one for celebrity and the other for eccentricity. Together, the pair have concocted some wonderful tracks, and if Bowie's new RCA album, *Low*, is an obvious bastard child of Eno's strange 1976 *Another Green World* lp, both parties

seem delighted at their mutual exploitation of each other's talents. It is the old scavenger's most refreshing cop in years, and should Bowie's sizeable following popularize these sonar mutations, both blonds stand to have more fun and profit.

There are 11 tracks on *Low*, nearly twice the number on *Station To Station*, and the record is split into two radically contrasting personalities: David's original title for the collection was *New Songs: Night And Day*. The extroverted side one must be Day. It's his best rock side in years, a grab-bag of seven bright, concise little melodies, with crisp - cut-

ting, fluid rhythm tracks overlaid by a playful assortment of electronically induced oddities (He sure owed us some decent tunes after gypping us on the dreary "Fame" and "Golden Years"). Side two is positively gothic by comparison — four lengthy, lugubrious forays into the synthesized landscapes of the astral plane.

All of *Low*'s tracks are predominantly instrumental, with David, long a consummate producer, proving himself a first class student of the synthesizer and treated tapes. Lyrics? Forget it. Most of the cuts have some form of vocalizing, but they're more to augment the sound



Bowie ... prime synthesist of rock trends and a self-proclaimed talent of top-drawer thievery.





Together, the pair have concocted some wonderful tracks ... and both parties seem delighted at their mutual exploitation of each other's talents.



curtain than to convey any pithy thoughts. In fact, *Low* has an unfinished quality to it which is quite intentional.

According to Eno, the method behind the pair's madness was to invert the normal balance of song structures; the arrangements dominate, with the vocals adding a dash of seasoning. Most of the lyrics are either vague or just plain phonetics that sounded okay at the time, thus subverting the usual narrative flow which unifies most songs.

*Low*'s curiosities may surprise Bowie fans, but they will hardly be shocked. The chameleon artist periodically sheds his skin every few years, and the habit has earned for him a special state of grace whereby almost anything he could do would be interesting to his loyalists—as long as it didn't bore. Moving from the inhuman characters he created on *Ziggy Stardust*, *Aladdin Sane* and *Diamond Dogs* to the more forthright presentations of *Young Americans* and *Station To Station*, Bowie tried to create a somewhat warmer and more human image for himself. Why, he even wrote some passionate love songs.

Of course, these apparent stabs at baring his soul to young America were all bunk. Last year's *Black & White* revue offered a coolly calculated, slick performance straight from the *Classic Crooner's Handbook*. But he *had* stripped away the less subtle Starman and Al Jolson poses, and was probably justified in regarding *Station To Station* as a rare "positive" album, all questions of sincerity aside. That lp showed he'd finished plundering disco for all it was worth, and successfully combined European styles of lead melody with r&b instrumentation, neatly summing up the American stage of his career. Then he left his fans stranded, like victims in the arena of a cruel emperor: which door would the tiger spring from next?

Meanwhile, as Bowie was accelerating his celebrity, Brian Eno resolutely dedicated himself to obscurity. He was an engaging screwball, to be sure, but he wasn't going to pack Madison Square Garden with conceptual art projects like musical machines driven by the wind, or amplifying the travel of earthworms.

Eno's philosophy is generally, "What if ...?" For him, it's the process that counts, not the result. "Things get difficult when there's a level of expectation that you must do something good," he says. "It's when it doesn't matter that interesting things happen." Obviously, Eno's projects demand that one be quite comfortable with the possibility of failure. Face it, the guy is no commercial baracuda.

In fact, when commercial acceptance loomed for Eno during his stint with Roxy Music, he balked. Roxy had been conceived as definitively experimental, but as they gained exposure, Bryan Ferry wanted to refine his uniquely - styled compositions. Eno, perversely, wanted to throw monkey wrenches into the works in the hope of stumbling across "happy accidents." He favored maintaining a

(continued on page 60)



He's finished plundering  
disco for all it was worth...





# THE HIT PARADER INTERVIEW

by Lisa Robinson

## TOM SCHOLZ/BOSTON

With an album that was certified gold a mere sixty days after its release, and platinum less than one month later, Boston is easily the hottest new group of the past year. Their debut lp, (simply titled "Boston"), is, in fact, the fastest selling debut album of any group in rock and roll.



And yet, this phenomenon didn't just happen overnight, although some people seem intent on spreading that myth.

"It makes me furious when people say we haven't 'paid our dues'," says Boston leader / guitarist, Tom Scholz. "We'd been working for ten years professionally without anyone knowing who we were. I was making tapes in my basement, the other guys (Brad Belp, Sib Hashian, Barry Goudreau, Fran Sheehan) were playing in bar bands."

\*\*\*\*\*

HP: How do you feel about such an astounding success?

Tom: Oh ... not too bad...

HP: Did you think that anything like this would happen?

Tom: No, I never expected anything like that. I was happy when it hit 200,000...

HP: What do you think it is that hit such a responsive chord in so many people to make this album take off the way it did?

Tom: I don't know, I was wondering that myself. I think it has kind of a wide age appeal, I don't think it's just kids that bought it. That's not why it sold so fast. I think it sold fast because our managers got it to a few key radio stations when it was still a demo. So it got on the air pretty quick, and that helped it to catch on quickly. I don't know, I don't know too much about the business...

HP: Is it true that most of the album was done before you signed?

Tom: Yeah, most of it was done in my basement.

HP: What about the rumors that only you play on the record?

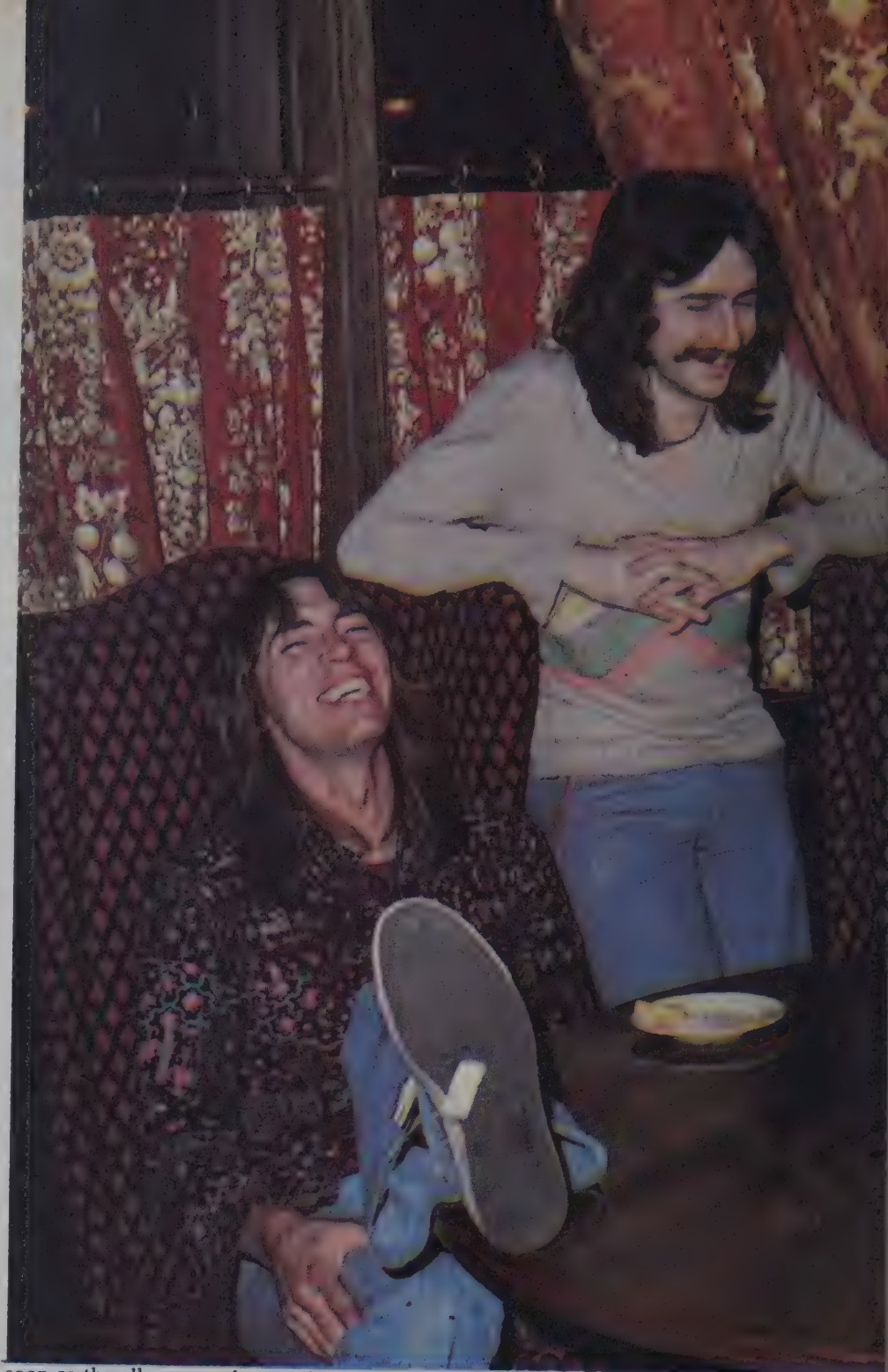
Tom: Everybody in the band played on the record. I did more of the work than the other musicians, simply because the recording was to be a copy of the demo, with a better job of producing the drums. We had toyed with the idea of releasing the demo tape, and I decided that the drums weren't quite up to par, and we wanted to take a shot at recording it. Everybody wanted everything else to stay the same. So since I had done all the work on the demo, I ended up doing a great deal of the overdubs on the album. But, for instance, Barry played the lead on "Long Time," and did a really good job, and Brad's on, and Sib played all the drums except for one number - "Rock & Roll Band," that was done by another drummer, Jim, who had worked on the demo. And of course Brad's contribution vocally certainly can't be denied.

HP: Were the vocals done afterwards?

Tom: Well the time thing went like ... we started working on the thing when I was still working at Polaroid, we did it in the evenings and on weekends before we actually signed the Epic agreement. And we had it seventy to eighty per cent complete at that point. Then, after we signed, we took the tapes out to LA and did the vocal overdubs out there.

HP: It's really unprecedented for this to happen so fast, and when the record began to take off, did you panic and say 'uh-oh', we'd better put a stage show together?

Tom: It had always been planned that as



soon as the album was done, we'd start rehearsing for the live thing. But we thought we'd be opening. Our managers had said get together a thirty-five minute set, that's all you have to do for the first year. So we did that, and that was easy. Then, about two weeks before we went out on tour, they said, 'hey, guess what — you're doing half headline dates, so make it an hour and fifteen minutes'. We were pretty low budget at that point, we weren't making any money, so the equipment at that point was all pretty low rent...

HP: Was it hard to reproduce the music onstage without the use of the machinery you must have had at your disposal in

your studio?

Tom: No, actually we didn't need any involved equipment for that. What we needed was just standard stuff, and replacement heads and amps, stuff like that. Which we didn't have for the most part when we started the tour. A lot of this technical hype thing was done by the record company, much to our dismay...

HP: Well, didn't you sort of pose in some spacey outfit for those ads and stuff...

Tom: No, I didn't pose in that costume...

I still think I oughtta sue them for that, they took a picture out of something else and stuck it on that ... When I saw it I flipped out. I had such a knock - down drag out things with the people in the





marketing department ... What happened was one of the guys in the marketing department took one look at the album cover and said 'That's it! Science!' Up to that point their ideas for the album cover had been a head of Boston lettuce - that was their best idea - a Boston cream pie, and a collage of street signs that said 'Boston,' which was an idea that had been rejected by Chicago a couple of years ago. They even sent us the rejected album cover like, 'here, isn't this good enough for you?'

So this guy gets the science idea from our album cover, but in fact, it was anything but. This album was recorded in a basement on obsolete equipment...

*HP: Do you think you'll ever be able to shed this image? Especially with your background, MIT degree, and so forth?*

*Tom:* Yeah, it gave us some trouble when we started — especially people who hadn't seen us on stage, or writers might have listened to the album from a real bad viewpoint, like it was an automatic version of the Monkees. But I think we're overcoming that now. Because we do the music onstage, and we do it with the almost identical arrangements as on the album, plus we add some things. And there's no synthesizers, no pre-programmed tape machines, none of that kind of stuff.

*HP: Why would you be adverse to that*

*kind of image, or to the idea that you are competent in that area? I mean it is 1976 and music can be put together in that way...*

*Tom:* Well, as far as the technical thing of getting your song on the tape, there's no denying that that is extremely technical today, and it does require a lot of knowledge in different areas. But as far as that ad campaign was concerned, they were implying that it had something to do with the music ... and it doesn't have anything to do with the music.

*HP: You would rather be perceived as more human...*

*Tom:* Well, rock and roll to me has always been - especially in the old days what I really liked - was four or five guys with guitars, just crashing out some rock and roll boogie. And that's what I more or less like, and that's what we do onstage. We don't even have your standard flashbombs.

*HP: Do you think you will?*

*Tom:* No, not your usual run of the mill stuff. We're talking about doing a couple of visual things based on the album cover, perhaps ... but I don't think we'll go into any of the standard — you know, taped introductions and that kind of garbage.

And the same thing with somebody like Peter Frampton, who everyone says paid his dues, which he has. He played for a long time in semi - obscurity, but on the other hand, he was out making a living, and playing for people who were listening to his music, and we were separately trying to make something happen, Fran and Sib playing in bars ... I think that we paid more dues than anyone I know of in rock music...

*HP: Were you very driven? What kept you going?*

*Tom:* I was beginning to wonder. In fact, frankly, that was my last demo tape. I'd made a lot of really heavy decisions up to that point, and at one point I really wanted to get out of the city, but instead we bought a beat up old Scully 12 track studio. The whole thing had gone on for about six years, and after I finished that tape Cindy and I went down to New York together and I said this is it, if something doesn't happen with this one, I quit. I had seriously made up my mind, so it was amazing that it happened ... Looking back on it, I can still hardly believe that it worked out.

See, the band had actually been together as long as six or seven years ago. Barry, myself and Brad had started doing demos long ago. And Sib and Fran had both been in the band at one time or another. About three or four years ago I stopped playing out altogether; I thought I could be constructive if I just worked on music and recorded and worked during the day to make the money to do it. So the band was semi - retired for a few years, but it was there and everybody was sort of keeping on...

*HP: Now this is your music, right? I mean it's essentially your creation...*

*Tom:* Well, I wrote most of the songs, yes...

*HP: So, as to your role in the band, ob-*  
(continued on page 42)



# THE AESTHETICS OF QUEEN

## Perspectives on "A Day At The Races" in Comparative Contemporary Music

by Lester Bangs



The first question everybody's going to have about the new Queen album is: does it have a "new" "Bohemian Rhapsody"? The answer is no, it doesn't, any more than *Station to Station* has a "new" "Memory of a Free Festival" or *Black and Blue* has a "new" "Satisfaction." Artists are ever-evolving, and artists as dynamically exploratory as Queen simply cannot be expected to stand still and merely repeat former triumphs, even

though *A Day at the Races* does pose as a companion volume to *A Night at the Opera*. But this is hardly *The Hoople* to *Mott*. What we have here instead is something much more valuable: an enormously subtle commentary on the whole music scene, and a good deal of rock history, in the form of elusive textural shadings and parallel lyric development.

In the future, I think *A Day at the Races* will stand as an album that defines

not only where rock is at right now, but many of the places it's been, with or without a hall pass. There is unfortunately insufficient room in this journal to enumerate all the complex cross-references and outright quotes on this stunning album; so what I will try to do is acquaint the reader - listener, through the time-honored device of track-by-track analysis, with some of the most crucially prominent. That should help give you an overall feel for the logistics and thematic superstructure of the disc, and the serious student can continue research on his own.





Ron Pownall

#### SIDE ONE

"Tie Your Mother Down." After the J. Arthur Rank gong and Brian May's ceremonially Byzantine chords, the album opens with harmonium angels wafting down from heaven like so many dead butterflies dropping into a waffle iron. It will close with a mirror reversal of this vision, as the deracinated souls, purified or purgatoried by a good three-quarter hour of celestial - briefing music, reascend towards the enfolding arms of the Infinite.

The discipline of rock lyric analysis is a

rigorous one, requiring an attention to detail that at times might almost seem microscopic. But for the diligent student persistence indeed pays off, some lines being so full of metaphorical or explicit references to other rock and the world at large as to put traditional poetry to shame.

As a magnificent example, let us take the first stanza of "Tie Your Mother Down":

Get your party gown  
Get your pigtail down  
Get your heart beatin' baby

Got my timin' right  
Got my act all tight  
It's gotta be tonight my little  
Schoolbabe\*

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Okay, now let's dissect scrupulously: "Get your" is obviously a salute to Aerosmith's "wings," and "party", a gesture of solidarity with our black and Puerto Rican musical brothers. "Pigtail" represents a long - postponed eulogy for the passing of Ron "Pigpen" McKernan,

(continued on page 36)











(continued from page 33)

one of the fathers of modern music. "Down" is the obligatory drug reference. "Heart" — proving forever that they are not sexist, Queen salutes not only macho-rockers Aerosmith but the distaff lovelies

Followed by the obligatory soft-core S&M reference, "beatin' baby." "Got my timin' right" — yes! Fifties' rock and Jimmy "A ticka-ticka-ticka good timin'" a.k.a. "Handyman" Jones will live forever! "It's gotta be tonight" — giving a little Anglo cheer back to the Raspberries — "my little schoolbabe" — while sideswiping Ten Years After with revelations of what "(Good Morning Little) Schoolgirl" does after 3 p.m. as well as recalling Van Morrison's most ecstatic flights of pedophilia.

"Tie Your Mother Down" also contains the first of the album's many oblique Guess Who references, here "Follow Your Daughter Home," in which, if you will remember, Burton Cummings commanded the enraged parent whose daughter had been slipping out to commit just such licentiousness as this song describes, to "Tie her up! Beat the—out of her!" Tit for tat, and now the battered children — all of them — have their revenge. It was all well and good for Jerry Rubin to tell kids to "kill your parents" — but it took Queen to make them actually go out and *do* it. And they say rock isn't a revolutionary force anymore.

2. "You Take My Breath Away" is a solid if unexceptional cut, except for the lines "Look into my eyes and you'll see / I'm the only one" — shades of Manson, Rasputin even! But no, in actuality the tables are turned this time and somebody's hoodooed the hoodoo man, as Freddie confides: "Everytime you make a move / You destroy my mind." Either that or the song was written in a bad hangover.

3. "Long Away." And love live the Byrds, whom this sounds a great deal like. So did Yes when they first came out. (Too bad for them they still don't.) Proof once again that Queen has imperial taste. "For every star in heaven / There's a sad soul here today" reminds one irresistibly of "Teen Angel," as well as "Where Are You Little Star," perhaps even Kathy Young's "A Thousand Stars" (this is what happens when celestial romance sours).

4. "The Millionaire Waltz." When Freddie sings "Take a little love from me ... I feel like a millionaire," he is not referring to prostitution. The subject of this song, evanescent as it is, is nothing less than emotional altruism. It's the same message that rings so clarion in the closing line of "You Take My Breath Away": "I love you." What could be simpler than that, or more poetic, for that matter, almost haiku-like in its brevity. Note also the line "My find friend — take me wiz (sic) you unt (sic) love me forever" — the way Freddie sings this you might think he was doing a sendup of Peggy Lee singing "Is That All There Is," but you'd be wrong. He's doing a sendup of Nilsson singing



Mick Rock





Randy Newman singing "Old Man."

5. "You and I." Burton Cummings rears his head again on the out chorus when Freddie sings "Can't you see that we've gotta be together just you and I." The real question is, who is this ubiquitous "you"? Burton? Some lucky lassie? Their tax consultant? I think in this song, through transcontextual lyric analysis, we may at last begin to divine the answer to this primal question. What group is this? Right. "I": Queen. And who do you ordinarily find with a queen? Right. This may be an entire album of secret entreaties to Yul Brynner. Which would also help to explain the somewhat Siamese sounding chords with which Brian May opened the disc.

## SIDE TWO

1. "Somebody to Love" recalls both the Jefferson Airplane classic and Paul Anka's devout wish for consummation in "Lonely Boy": "Someone yes someone to love / Someone to kiss / Someone to hold / At a moment like this." Melodically and lyrically the chorus also recalls Dion's "Abraham, Martin and John" ("Can anybody find me somebody to love?": "Has anybody seen my old friend John?"), which suggests the subterranean possibility of more topical baggage than meets the eye. But the *real* objective correlative here is — surprise! — the Guess Who, who veritably introduced (or certainly set light - years ahead) and validated the whole idea of writing a new song around the chorus and one or two words of an old one with "Share the Land," a lineal steal from "Maybe I'm Amazed," emphasis on "maybe" and first person singular.

Speaking of persons, the chorus response of "He works hard" to Freddie's plaintive call is the best use of third person response as reference to first person by an English group since the Bonzo Dog Band's "He's in pain" from "Canyons of My Mind" on the *Tadpoles* album. And while this spirit of Anglican intramuralism persists, the astute rock scholar will notice the extreme similarity of "They say I got a lot of water in my brain" to the Animals' "Ice cold water's runnin' in my brain" line from "Inside Looking Out," a particularly apt paraphrase which cannot be unconscious because it slams home the truth that all of us live our lonely lives in prisons, whether of romantic deprivation or the cotton feels of the Animals' Parchman Farm. Thus "Somebody to Love's" deliberate use of black gospel music materials, and Freddie's summation "I just gotta get out of this prison cell / Someday I'm gonna be free, Lord!" Robert Pete Williams couldn't have put it more powerfully.

2. After all of that, it's only natural that the next song should be called "White Man." But don't be fooled by *all* the clues — the song is really a red herring. Literally. Rather than Parchmanned Negroes, "White Man" refers to the genocide committed against the noble Indians who once ruled this continent. You may be asking how a British group could presume to comment on a chapter of American history, however shameful. The answer is obvious: they're royalists, and their position is that if the colonies had never revolted, the Indians would never have been slaughtered. I see no proof to the contrary.

Perhaps the most impressive aspect of

Brian May's lyrical architecture in this tune is his use of an opening paraphrase from Graham Nash ("I'm a simple man / With a simple name" — no simple song does he sing!) and a socioethnic problem posed in lines 15-17 ("White man, white man/Where you gonna hide / From the hell you've made?") and lines 35-36 ("A man who learned how to teach / Then forgot how to learn") whose implicit answer, so obviously, lies in the words of Stephen Stills: "Teach your children well / Their fathers' hell / Will slowly go by." Hopefully, hopefully. On the other hand, this whole cut might be seen as the answer to Led Zeppelin's "Immigrant Song"; in any case, it's heartening to know that Queen, unlike so many Nordic-supremacy power bands currently rampant, can find room in their hearts to empathize with the disenfranchised wretched of the earth. Royal they may be, but "Let 'em eat cake" is not one of their tunes.

3. "Good Old - Fashioned Lover Boy" recalls the Guess Who's "Glamour Boy" by implication alone, but when Freddie sings "I'll use my fancy patter on the telephone" — in fact, in the resolving line of every stanza — his tone and phrasing bear a more than passing resemblance to Mssr. Burton Cummings', and as coincidence flies out the window along with discretion's trepidity the floodgates of delirium open up and it's a hoot! And if Burton is certain, Bryan Ferry is also poked a bit of mischievous fun at herein, I'd wager: "We can do the tango just for two ... Be your Valentino just for you ... Dining at the Ritz we'll meet a 9 precisely / I will pay the bill, you taste the wine /

(continued on page 64)



# FLEETWOOD MAC Changes

by Jim Girard

In last month's *Hit Parader*, Mick Fleetwood spoke to us about several facets of his group's career. Those of you who read it — or those of you familiar with their 10-year career as a recording act — will know just how many changes Fleetwood Mac has seen and endured. The core of the band is drummer Mick Fleetwood and bassist John McVie. The present outer axis of the band is Christine McVie (an alumna of the band since their *Bare Trees* album and ex-wife of John McVie) and the ex-musical and extramusical team of Lindsey Buckingham and Stevie Nicks.

It is, naturally, this incarnation of the band that was responsible for the successful *Fleetwood Mac* album of last year. With the second Fleetwood Mac album (From this band), *Rumours*, having just been released, there is no better time than now for Mick Fleetwood to embark on part two of his tale of Fleetwood Mac — this time concentrating on the history and evolution of the sound.

\*\*\*

The original Fleetwood Mac consisted of Mick Fleetwood, John McVie and guitarists Jeremy Spencer and Peter Green. It was your basic British blues band in its early stages. This band recorded its debut album for Epic.

By the second album, Fleetwood Mac had changed considerably.

"When Danny Kirwan joined on guitar," says Mick Fleetwood, "Is really when the band became different and people were unable to pin us down into one slot. One time, people could have said we were just a blues band, but not after that."

With five members in the line-up —

three of whom were writers and guitarists — Fleetwood Mac recorded an album called *English Rose*. On that album was a song that was to become the turning point in their previously "safe" careers. The song was called "Albatross."

"When 'Albatross' came out as a single in Europe it became a number one hit. Before that all we were known for was be-

ing a hard core blues band with a good following to show for it. Suddenly, 'Albatross' came out and people who came to see us regularly freaked out; they didn't know how to take it," he recalls.

"To us," Mick continues, "Peter Green just wrote something and we recorded it and it was going to go on an album. Our producer at the time was Mike Vernon



A selfish attitude in music will always show. Music is harmony and to play right that attitude should be maintained.





and he just stuck it out as a single while we were touring.

"What happened was that some documentary TV show in England picked up the song as background music. Then it was picked up by the Top Of The Pops program. Next thing we knew we had a hit record and we didn't even know about it. What is important about that period

was that it was our first taste of people saying: 'Oh, they've changed' or this, that and the other. Really: people have to accept the fact they can never be quite sure what this band will do.

"Fleetwood Mac got an approach very early on that was very varied. It is deceptive I know because of a large chunk of what the early band was known for was

like the blues jams at Chess and that stuff."

Firmly rooted in the blues, Fleetwood Mac departed from that somewhat confining dock a long while back. To this day there are people who maintain that Fleetwood Mac should have stayed a blues band — there's a lot of closet Fleetwood fans holding that contention.





"I am proud that people have been able to come into this band and feel comfortable, not being intimidated to do a certain something because we were Fleetwood Mac."







Andy Kent

Mick Fleetwood realizes this and comments:

"I understand what some people think that we should do. They must realize that when Peter Green, Jeremy Spencer and Danny Kirwan were in the band we didn't think about what we were or weren't going to do. The only time everyone knew what we definitely wanted to do was in the very beginning; Jeremy played a lot of Elmore James' stuff and played solid blues.

"When Peter started writing, things took a natural course, sort of. See, 'Albatross' was done very early on and it was very melodic — and people still say we have *just* changed to more melodic stuff," laughs Mick.

Although Mick Fleetwood is looking to the future, he never misses a chance to pat his old colleagues on the shoulder:

"To my way of thinking," he says, "Peter Green was the finest white blues guitar player I have ever heard. I often wish a lot of the stuff I heard him play over the years he was in the band got recorded; he played some incredibly good stuff. I'll never forget..."

Mick Fleetwood attributes the solidity of the Fleetwood rhythm section with more than just being good friends with bassist McVie. He says that playing blues and keeping a low profile are the main things he and McVie strive for.

"I think playing the blues is the best way to start out. Being in that this approach enables you to realize your limitations without restricting yourself. Secondly, I think it helps you lean toward something in the most simple and effec-

tive way; a lot of people *never* learn that lesson. A lot of people tend to ... you have to play with a lot of sympathy toward the other player. That's important," Mick says.

"I think that as a rhythm section, John and I have proven over the years that we are able to play with a lot of different people and, hopefully, complement their styles. A rhythm section to me — and I know John feels the same way — should never impose; you shouldn't try and be virtuosos. I mean, John could play running bass lines, but you don't see him flashing up and down the frets.

"If there ever was a rule that John and I go by; that is it. You know, no shooting up and down the fret board. A selfish attitude in music will always show. Music is harmony and to play right that attitude should be maintained."

Mick Fleetwood also admits to having another rule that he and John McVie go by; this one concerning treatment of new members to Fleetwood Mac:

"As far as people coming into the band — and I think this is healthy — John and I never say they have to fit like this or play that. We didn't, for example, tell Bob Welch when he joined the band that he had to do something because we were known for this particular sound. We didn't ask him to play like Peter Green. He came in and did what he did what he did; it went on for however long it did and ended.

"I am proud that people have been able to come into this band and feel comfortable, not being intimidated to be a certain something because we were

Fleetwood Mac. It's been a long process wherein if we had done what a lot of other bands had done — to make a concerted effort to be known for one thing we might have made it five years ago rather than just now. We might also be bored by now. Yeah, we could maybe have made it sooner, but nobody is happier than John and I that the band made it *now*. Hopefully, we can continue with Fleetwood Mac and do a lot of varied things and not get trapped into one thing. Boy, it is quite a thing to know you have such a large audience like we do now though..."

What I wanted to know from Mick Fleetwood was if there ever was a time when it looked as though the band would break up? He surprised me by answering with a prompt "No." However, he was quick to concede there was a "shakey period."

"The nearest the band came to having a shakey period was when Peter Green left and just before *Kiln House* was released. It was never even a thing that I thought we would break up, but looking back it was probably a point when we could have broken up. We made the album though and kept touring — that's been the main lifeline of this band. The fact that we have kept touring and kept the momentum going gave us a reason for being a band," Mick concedes.

Another positive thing in keeping the pre- Buckingham and Nicks Fleetwood Mac together was moving to America. On this subject, Mick is also quick to explain his ideas:

"The decision to move to America just before *Heroes Are Hard To Find* came out was not a financial one," he says. "The money wasn't the thing," he continues, "we just weren't that rich and we didn't need that big a tax relief. The whole reason for moving to the states was to inject some sense of purpose to the band (then consisting of Bob Welch, Fleetwood and the McVie's). We had just had a whole six months of law offices and court hassles with our ex-manager — the one over using our name for another band and the whole thing. We were pissed off sitting in offices every day for six months and all this negative hassle was happening. We were primarily interested in getting out of England altogether; the band wasn't working in England.

"We always enjoyed working America a hell of a lot and we took the opportunity. It was funny, as Christine didn't want to move to America, but now she wouldn't go back to England to live if she was paid to. Anyway, it did the trick by invigorating this band and it got rid of the syndrome of making 'enough from gigs to do another album and another tour and on and on..."

So it goes; Fleetwood Mac certainly has gotten out of "the syndrome." Where they have gone is straight to the top of the charts, as well as into the hearts of a few million people. With the solid philosophies of Mick Fleetwood and the talent within the present Fleetwood Mac, it is doubtful that the band will ever get caught in any rut — ever again. □



*viously you're the leader of the band. Does it put you in a difficult position? Do people think you're some kind of dictator? Do you get all the money? Is the rest of the band on salary?...*

**Tom:** No, no. it's an even split for record royalties and performing income. I think I'm in an ideal situation, and everybody's happy ... See, you have to understand that all the guy in this band, including me, have been playing for ten or fifteen years semi - professionally, and none of them have ever had anything that was in any way successful. I don't think any of them have ever even done any recording at all, before this. And we're all over twenty five, and been playing in bars or whatever we could for all this time, and this has just been a fairy tale. So, everybody's happy about it, period.

As far as my role - I think everybody respects everybody else in the band for what they can do. I try not to be dictatorial when it comes to arranging the tunes; we usually play it within the band and tape it a few different ways, and have a lot of people have inputs into it. I trust my judgement up to a point, but you can't run it totally and have a happy band, and that's important for coming onstage.

**HP:** *Are you irritated when people assume that you're an overnight success, like if other bands get jealous and think you haven't paid enough dues...*

**Tom:** Well, a lot of bands did, apparently, although I don't know them.. It doesn't irritate me, it makes me furious. Because like other bands, like Aerosmith — they were trying to make it and they were on the same level we were when we were starting to put a serious effort into it. I was putting a lot of money into it, and this was about six or seven years ago. They were just starting out too. And five years later, I was still playing down in the basement, and was twenty five thousand dollars in the hole, and hadn't had a vacation in years, and nobody had any idea of who I was or who the band was, and they were playing for thousands of screaming fans.

**HP:** *Do you like being a rock and roll star?*

**Tom:** (Laughs) Well listen ... I love playing rock and roll...

**HP:** *Can you believe that you're rich?*

**Tom:** Well, I haven't had any time really to think about it ... but it's nice knowing that I don't have to go back to work again, or something like that.

**HP:** *Speaking of that, is it true that you really can't discuss what you were doing at Polaroid?*

**Tom:** Yeah, I can't go into any details about the products...

**HP:** *Until it comes out, you mean?*

**Tom:** Yeah, exactly.

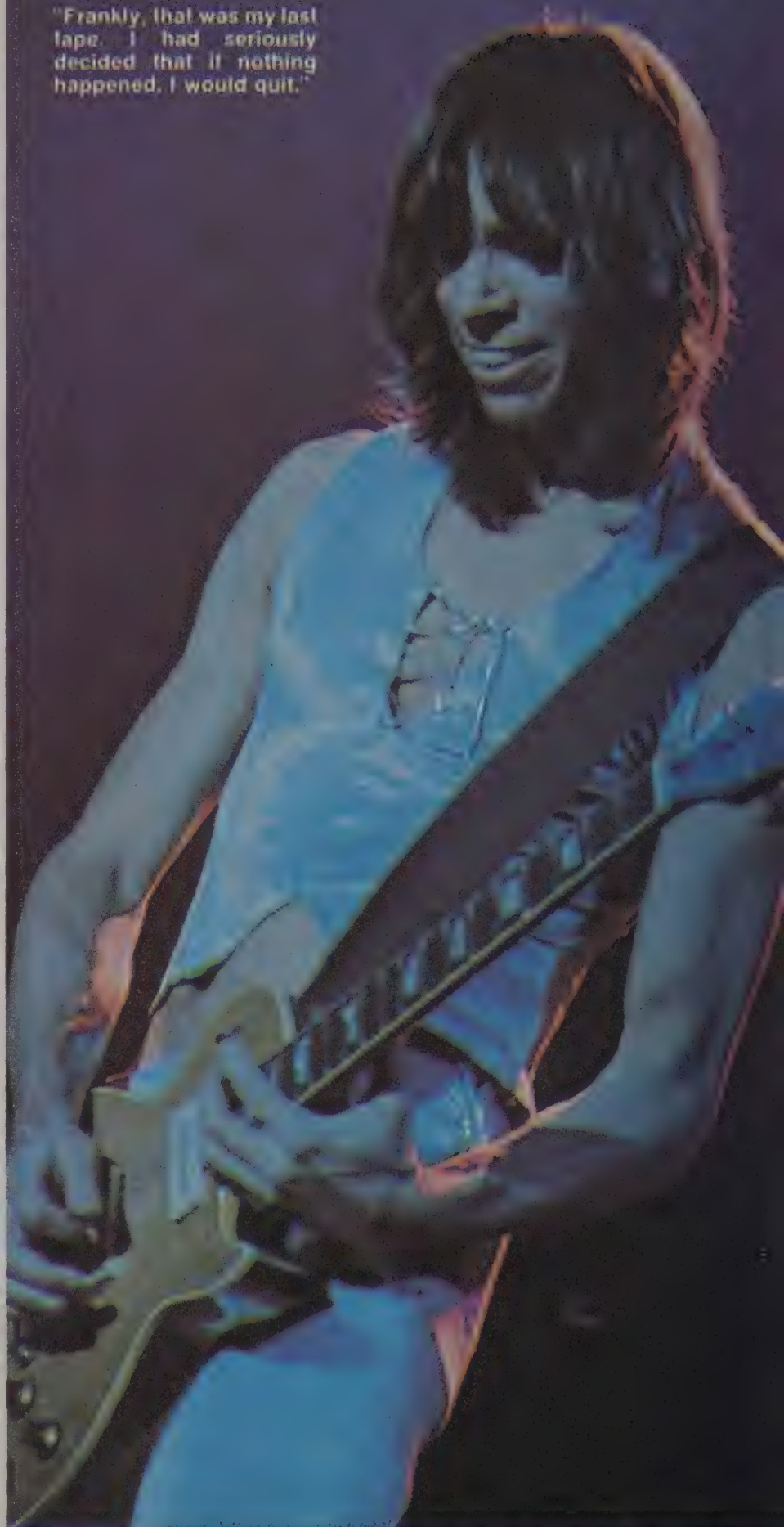
**HP:** *But you were working on that camera that's supposed to develop movies instantly?*

**Tom:** Yeah, an instant movie system.

**HP:** *Why is that taking so long?? I mean they can send people to the moon, you would think they would be able to get that together sooner...*

**Tom:** Well listen, SX-70 was supposed to come out in 1970....□

"Frankly, that was my last tape. I had seriously decided that if nothing happened, I would quit."





## SEX PISTOLS

(continued from page 15)

look that the Pistols have been identified with. The fashions may seem bizarre (clothes are often ripped up then pinned, or stapled together) but the look is intense and decidedly unique, and the statement is strong. Then, of course, there were the curious; those who came because of what they read in the papers as well as the reporters sent to "cover this story" (who covered their ears).

All during the holidays the Sex Pistols were in the unenviable position of waiting to hear if EMI Records would drop them. The record company didn't really want to (the single went to #28 on the charts in three weeks), but the eventual decision was from Sir John Reid who heads EMI's Board of Directors. And so, the first week in January, EMI announced their decision, and the Pistols were listening to other offers.

What is happening with these bands and why is it important?

For a start, the music sounds great if

you're a fan of loud, high energy rock and roll. The only American bands this can be compared to is perhaps the early New York Dolls (whom Pistols' manager McLaren was associated with, and obviously influenced by), and The Clash sound just a *bit* like the Ramones.

But comparisons end there. This is obviously a movement that has grown out of the lower — or once gain, the working classes of London, and these bands abhor the Bigtime Music Business and all it stands for. What will happen if they become successful remains to be seen. For the moment, they are in touch with their audience in a way that most bands aren't; except for the CBGB bands, I've never seen too many musicians hang out with the crowd before the show the way Johnny Rotten did at Manchester's Electric Circus.

During the recent aborted U.K. tour, the bands were thrown out of hotels because of bad publicity, gigs were cancelled, and record company support was withheld; yet the musicians' only complaints were that they weren't getting

enough chances to play. There's a very thin line between what they do onstage and what they do in *real life*; the lifestyle is the music. They don't even change clothes, really, to go onstage ... And there's nothing on the level of road life - vs. - going - back - home - to - their - country - estates - bit.

The fashions are part of it, to be sure, but the idea, and the aura of this scene is not to be *fashionable*; which will surely be hard for followers of Bowie / camp / deco nostalgia to fathom. That's okay too.

Anyway, unless you've read in your local newspaper that any of the U.K. bands have been signed here (and don't be fooled, The Sex Pistols, The Clash, Buzzcocks, and Eater are the real thing ... The Damned have a good single but the lead singer wears makeup and black gloves onstage and they're really not the best of what's happening over there) — you might have to check your import shops to get a copy of the Sex Pistols' single, "Anarchy in the U.K." if you want to check it out. After that? Watch this space...□



"Anarchy in the U.K." went to #28 on the British charts within 3 weeks.





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## EVERGREEN (Love Theme from "A Star Is Born")

(As recorded by Barbra Streisand)

PAUL WILLIAMS  
BARBRA STREISAND

Love, soft as an easy chair  
Love, fresh as the morning air  
One love that is shared by two  
I have found with you  
Like a rose under the April snow  
I was always certain love would grow  
Love ageless and evergreen  
Seldom seen by two  
You and I will make each night a first  
Ev'ry day a beginning  
Spirits rise and their dance is  
unrehearsed  
They warm and excite us 'cause we  
have the brightest love, two lights that  
shine as one  
Morning glory and the midnight sun  
Time, we've learned to sail above  
Time won't change the meaning of one  
love ageless and ever, evergreen.

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## AT MIDNIGHT (My Love Will Lift You Up)

(As recorded by Rufus featuring Chaka Khan)

TONY MAIDEN  
L. WASHBURN

You said you won't, I bet my neck, I bet  
you will  
I'm gonna check, my love  
You, I'm gonna thrill  
You can't imagine what you missed  
Can't go on  
Meet me at midnight in the livest,  
darkest room.

I change my mind around  
Instead of going wrong  
I'm gonna settle for my love, my love  
Oh oh.

You came into my life  
And now I realize today  
But it ends for sure at midnight.

At midnight, at midnight, at midnight  
At midnight, at midnight, at midnight.

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## YOU GOT ME RUNNIN'

(As recorded by Gene Cotton)

PARKER MCGEE

Still remember how it was  
Lost and lonely without a cause  
Shades of gray an' empty room  
Hopeless changes I was goin' through  
Then you came and you brought me  
home  
Rescued me from all alone  
Lifted me right out of time  
Soothed my spirit and changed my  
mind.

And you got me runnin'  
And I'm rollin' like the sea  
And I didn't know how strong a love  
could be  
And I didn't know how strong a love  
could be.

So hold me higher day by day  
Let your sun shine, shine my way  
Let your rainbows fill my sky  
Touch my hand and help me fly.  
(Repeat chorus)

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## BOOGIE CHILD

(As recorded by Bee Gees)

BARRY GIBB  
ROBIN GIBB  
MAURICE GIBB

Boogie, ah, you sexy, sexy boogie child  
Boogie, the situation wrecks me  
Boogie, I can't stand the way you do it,  
boogie child  
Boogie, bad girl, don't put me through  
this  
Boogie, right to the limit, boogie child  
Boogie, you're a bad girl, you got me in  
it  
Boogie, a man could die for the way I'm  
thinking, boogie child  
Boogie, and I'm in too deep and I (just  
keep sinking) just keep sinking  
When you move it like you really know  
how to move me  
I'll follow you wherever you go  
I just wanna lay my love on you  
That boogie child, she can boogie.

Ah, you sexy, sexy boogie child  
Boogie, the situation wrecks me  
Boogie, I can't stand the way you do it,  
boogie child  
Boogie, bad girl, don't put me through  
this  
Boogie child, she's honey sweet  
She's got hungry love  
It's good enough to eat  
You can't touch her 'cause you know  
she's mine  
Come on, boogie child, let your love  
light shine  
I just wanna lay my love on you  
That boogie child, she can.

Boogie, ah you sexy, sexy boogie child  
Boogie, the situation wrecks me  
Boogie, I can't stand the way you do it,  
boogie child  
Boogie, bad girl, don't put me through  
this  
You can't touch her 'cause you know  
she's mine  
Come on, boogie child, let your love  
light shine  
I just wanna lay my love on you  
That boogie child, she can.

Boogie, boogie child  
Come on, boogie, boogie.

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## HERE COMES THOSE TEARS AGAIN

(As recorded by Jackson Browne)

NANCY FANSWORTH  
JACKSON BROWNE

Here come those tears again  
Just when I was gettin' over you  
Just when I was gonna make it through  
another night without missin' you  
Thinkin' I might just be strong enough  
after all  
When I hear your footsteps echoing in  
the hall  
Baby here we stand again  
Where we've been so many times  
before  
Even tho' you looked so sure as I was  
watchin' you walkin' out my door  
But you always walk back in like you  
did today  
Acting like you never even went away.

Well I don't know if I can  
Open up and let you in baby  
Here come those tears  
Here come those tears again.

I can hear you tellin' me  
How you needed to be free  
And you had some things to work out  
alone  
Now you're standin' here tellin' me  
how you have grown.

Here come those tears again  
Now you'll tell me how to hold 'em in  
Here come those tears  
Here come those tears again.

Some other time babe  
When I'm strong and I'm feelin' fine  
When I can look at you without cryin'  
You might look like a friend of mine.

But I don't know if I can  
Open up enough to let you in  
Here come those tears  
Here come those tears again.

Walk away  
I'm going back inside and turning out  
the light  
And I'll be in the dark  
But you'll be out of sight.

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## SAY YOU'LL STAY UNTIL TOMORROW

(As recorded by Tom Jones)

ROGER GREENAWAY  
BARRY MASON

Say you'll stay until tomorrow  
I can't face tonight alone  
Though I know it's over and we're  
through  
Say you'll stay until tomorrow  
I need you.

The words have all been said  
Your mind's made up to go  
You're standing by the bed like  
someone I don't know  
Your love has died and there is nothing  
you can do  
Though you tried, yes you tried  
You can't live with a lie.

But I've known for some time now that  
things ain't just been right  
'Cause when we try to talk we both get  
so uptight

But now you've told the truth  
I know just where I stand  
Though it hurts deep inside  
Give me time I'll get by.  
(Repeat chorus)

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## DON'T LEAVE ME THIS WAY

(As recorded by Thelma Houston)

KENNY GAMBLE  
LEON HUFF  
CARY GILBERT

Don't leave me this way  
I can't survive, can't stay alive without  
your love

Oh baby don't leave me this way no  
I can't exist, I'll surely miss your tender  
kiss

Don't leave me this way no  
Don't leave me this way  
A broken woman with empty hands, oh  
baby please  
Don't leave me this way.

Ah baby my heart is full with love and  
desire for you  
Now come on down and do what-cha  
gotta do

You started this fire down in my soul  
Now can't cha see it's burnin' outta con-  
trol

Come on satisfy the need in me  
'Cause only your good lovin' can set me  
free.

Don't leave me this way  
'Cause it would be wrong to string me  
'long

A love so true

Don't leave me this way  
Don't cha understand, I'm at your com-  
mand so baby please

Don't leave me this way  
Don't leave me this way babe  
I can't survive, can't stay alive without  
your love

Don't leave me this way.

Ah baby, my heart is full with love and  
desire for you

Now come on down and do what-cha  
gotta do

You started this fire down in my soul  
Now can't cha see it's burnin' outta con-  
trol

Come on satisfy the need in me  
'Cause only your good lovin' can set me  
free

Please, please, please don't go  
Please, please don't go.

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Bands of yesteryear.  
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or instrument.



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## BODY HEAT

(As recorded by James Brown)

DEIDRA BROWN  
DEANNA BROWN  
YAMMA BROWN

Body heat  
When your body gets hot from  
aggravation  
And you need some love and fas-  
cination  
What's that?  
Body Heat.

When your body wants to do what you  
wanna do  
And you don't do 'cause you know  
you're through  
What's that?  
Body Heat  
What's that?  
Body Heat.

When you can't get your body free  
When you need some love when you  
can't get either  
What's that?  
Body Heat  
What's that?  
Body Heat.

Can I go to church y'all  
Can I go to church y'all  
Can I go to church y'all  
Body heat turn off the heat  
Take off that pressure  
Give me some air I can't go nowhere  
Can I go to church y'all  
I'm having bad luck  
I'm having bad luck  
I'm having bad luck.

Gotta release the buck  
I'm having bad luck

I'm having bad luck  
Gotta release the buck  
Can I go to church y'all  
Can I go to church y'all  
Can I go to church y'all  
Take me.

When I was a little boy about the age of  
one

My mother told me I'd be a loving son of  
a gun

When I was a little boy about the age of  
two

Checked myself knew what I had to do  
When I was a little boy about the age of  
three

Don't want nobody bothering me  
When I was a little boy about the age of  
four

Backed up I had to check myself  
Wanna give me some more  
When I was a little boy about the age of  
ten

Step up and check myself  
I wanna do it again  
When I was a little boy about the age of  
eleven

Growing up  
I said turn off the heat  
Take off that pressure  
Can I go to church y'all  
Can I go to church y'all  
Can I get some horns y'all  
Can I get some horns y'all  
Gimme my loving  
Gimme my loving  
I wanna give it up  
I wanna give it up  
I wanna give it up  
Count 1-2-3.

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## RICH GIRL

(As recorded by Daryl Hall & John  
Oates)

DARYL HALL

You're a rich girl  
And you've gone too far  
'Cause you know it doesn't matter  
anyway  
You can rely on the old man's money  
You can rely on the old man's money  
It's a bitch girl but it's gone too far  
'Cause you know it doesn't matter  
anyway  
Say money, money won't get you too  
far, get you too far.

Don't you know, don't you know  
That it's wrong to take what he's given  
you  
So far gone on your own but you could  
get along  
If you tried to be strong  
But you'll never be strong.  
(Repeat chorus)

High and dry out of the rain  
It's so easy to hurt others when you can't  
feel pain  
Don't you know that a love can't grow  
But it's too much to give  
'Cause you'd rather live for the thrill of  
it all.

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## DARLIN' DARLIN' BABY (Sweet, Tender, Love)

(As recorded by O'Jays)

K. GAMBLE  
L. HUFF

You're my darlin' darlin' baby  
You're my darlin' darlin' love  
You're my darlin' darlin' baby  
I said you're ev'rything I ever hoped for  
in a woman  
An' as long as I may live ooh.

You're my darlin' darlin' baby  
You're my sweet an' tender love  
You're a very special lady.

I said you're the one that I always  
dreamed of in a woman  
I'll give all that I can give  
I'll give you plenty love because you  
deserve the best  
You should have ev'rything a queen sit-  
tin' on a throne should have  
You deserve to have it all.

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## THE THINGS WE DO FOR LOVE

(As recorded by 10 CC)

ERIC STEWART  
GRAHAM GOULDMAN

Too many broken hearts have fallen in  
the river  
Too many lonely souls have drifted out  
to sea  
You lay your bets and then you pay the  
price

The things we do for love  
The things we do for love.

Communication is the problem to the  
answer  
You've got her number and your hand is  
on the phone  
The weather's turned and all the lines  
are down  
The things we do for love

The things we do for love.

Like walking in the rain and the snow  
When there's nowhere to go  
When you're feeling like a part of you is  
dying  
And you're looking for the answer in her  
eyes

You think you're gonna break up  
Then she says she wants to make up  
Ooh you made me love you  
Ooh you've gone away  
Ooh you had me crawling on the floor.

A compromise would surely help the  
situation  
Agree to disagree but disagree to part  
When after all it's just a compromise  
Of the things we do for love  
The things we do for love  
The things we do for love.

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## YEAR OF THE CAT

(As recorded by Al Stewart)

AL STEWART  
PETER WOOD

On the mornin' from a Bogart movie  
In a country where they turn back time  
You go strolling through the crowd  
Like Peter Lorre contemplating a crime  
She comes out of the sun in a silk dress  
running like a water colour in the rain  
Don't bother asking for explanations  
She'll just tell you that she came in the  
year of the cat.

She doesn't give you time for questions  
as she locks up your arm in hers  
And you follow till your sense of which  
direction completely disappears  
By the blue tiled walls near the market  
stalls

There's a hidden door she leads you to  
These days she says I feel my life just  
like a river running through  
The year of the cat.

She looks at you so coolly  
And her eyes shine like the moon in the  
sea  
She comes in incense and patchouli  
So you take her to find out what's wait-  
ing inside  
The year of the cat.

Well morning comes and you're still  
with her  
And the bus and the tourists are gone  
And you've thrown away your choice  
and lost your ticket  
So you have to stay on  
But the drum beats strains of the night  
remain  
In the rhythm of the newborn day  
You know sometime you're bound to  
leave her  
But for now you've got to stay  
In the year of the cat  
In the year of the cat.

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## SO INTO YOU

(As recorded by Atlanta Rhythm Sec-  
tion)

B. BUIE  
R. NIX  
D. DAUGHTRY

When you walked into the room  
There was voo doo in the vibes  
Captured by your style  
But I could not catch your eyes  
Now I stand here helplessly  
Hoping you'll get into me.  
I am so into you  
I can't think of nothing else  
I am so into you  
I can't think of nothing else.

Thinking how it's going to be  
Whenever I get you next to me  
It's gonna be good don't you know  
From your head to your toe

Gonna love you all over, over and over  
Me into you, you into me, me into you  
I'm so into you  
I'm so into you ooh.

Now I stand here helplessly  
Hoping you'll get into me  
I am so into you  
I can't get to nothing else  
I am so into you  
I can't get to nothing else  
I am so into you  
I can't get to nothing else  
No no no come on baby  
I'm so into you  
Love the things you do  
Listen baby  
Driving me crazy  
Come on baby  
I'm so into you  
Love the things you do  
I'm so into you.

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## SAM

(As recorded by Olivia Newton-John)

JOHN FARRAR  
HANK MARVIN  
DON BLACK

I heard that you're on the road now  
So am I  
I'm living alone now  
I was wrong so were you  
What will you do  
Are you glad to be free  
Are ya feeling lost just like me  
Longing for company  
Oh Sam, Sam know where I am  
Come around and talk awhile honey

Your smile, you need a shoulder.  
I find the days hard to face now  
Empty rooms there's much too much  
space now  
And the nights go so slow I'm sure you  
know  
Wish you knew what to do  
Would be so nice seeing you  
And it might help you too  
Oh Sam, Sam know where I am  
And the door is open wide come on in-  
side  
Longing to see you oh Sam, Sam  
Know where I am.

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## FEEL FREE

(As recorded by Four Tops)

LAWRENCE PAYTON  
FRED BRIDGES  
DEE DEE McNEIL

Feel free to feel me baby  
Every mornin', noon and night  
Baby, whenever you want to feel free  
To touch me, baby  
On my body, in my mind  
As long as it grooves you  
Forever, however, whenever  
As long as we're together.

Feel free to be with me baby  
If I tell you it's all right  
Baby you can believe me  
Feel free to love me, baby  
Do all the wonderful things, all the  
wonderful things that you know how to  
do to me  
Forever, however, whenever  
As long as we're together.

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## EVER LOVING GIRL

(As recorded by Tyrone Davis)

TYRONE DAVIS  
LEO GRAHAM  
ALBERT GREEN

Ever loving girl  
You bring joy to my world  
Ever lovin', lovin' girl  
You bring joy to my world.

You make me feel like I never felt before  
Your sweet loving keeps me coming  
back for more.

Lovin', lovin', lovin' ever lovin', lovin'  
girl  
You bring joy to my world  
Ever lovin', lovin' girl  
You bring joy to my world.

You came to me when I was in distress  
Your sweet lovin' brought me joy and  
happiness.

There's a whole lot of things about you  
I would like to say  
But all of these sweet things  
I couldn't say them all in one day.

The first time I saw you baby  
You brought joy to my world  
The first time I ever kissed you baby  
You brought joy to my world.

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## ALICE COOPER

(continued from page 22)

We started fishing and made more small talk until about a case of beer or so later. Alice said "You're probably wondering why I've brought you here." My inebriated mind clicked slowly, hmm maybe this is a business trip after all. "Have you ever heard about UFOs and people from other planets?" Alice asked. "Of course I have," I replied. "Everybody watches *Star Trek* when they're not watching the *Uncle Floyd Show*." "I mean for real?" Hmmm, I thought maybe this guy really is a fruitcake. "You see I've been selected for a new type of program that the government has set up, and I'm going to give you the story."

I sat up trying to focus my eyes as my newsworthy nose smelled a scoop. My inquisitive ears perked up as Alice told me his story.

"You see the government has been in contact with people from other planets for years," Alice blurted out. I choked on my 68th can of beer. "You see they didn't want to tell everybody because it would cause a panic, so the government's gonna let it out slowly over the next decade or so."

My reporter's mind clicked again. "So how do you know this?" I asked. "Well, it's like this. Most of the planets the government has been in contact with are very interested in our various forms of entertainment, especially rock and roll."

So as a gesture of good faith our government formed a good will tour with different people in show business and we went on a four week intergalactic space tour. "Really?" I asked. "Yeah we visited Ziton, Arcon Four, Muldania, and Elmnar, toured each planet all in four weeks. The Zitonians loaned us flying saucers to get around in!" "Wow," I said, "What a story, tell me all about it!" "Well the tour went well and I went over real big even though most of the aliens don't understand English. Oh and ah ... I'm going to be doing an album on Arcon Four, in the Arconian language."

"What about the chicks?" I asked, "do they have martian groupies, I mean, you know." "Oh sure," Alice reassured me, "on Arcon Four I picked up a chick with four tits!" Four tits ... Wow.

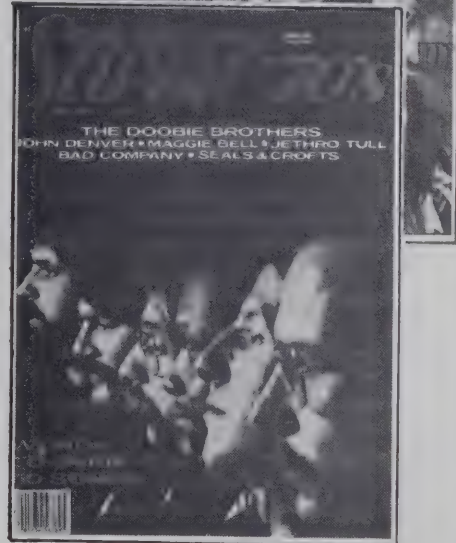
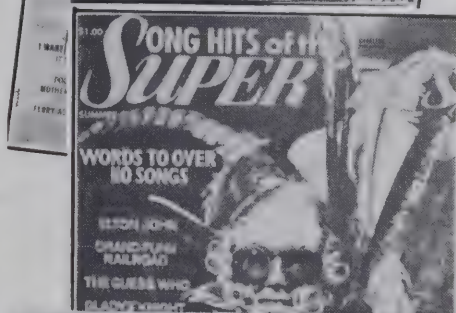
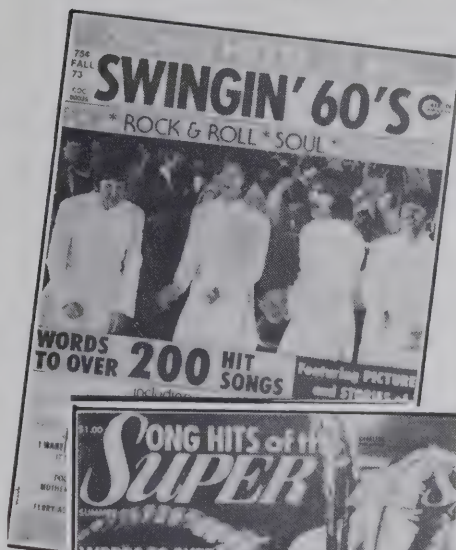
Alice talked for hours about his adventures in space until it grew dark and we had to row ashore. I kept saying to myself what a scoop I had, just before I kept throwing up over the side. Needless to say Alice had to row back to shore. I passed out just as I got into the cab and the last thing I can remember was the old salty guy yelling about what was he going to do with all the beer cans in his boat. Alice kept yelling recycle them as he made obscene gestures at the guy.

Just before we reached my office, back in the city, I woke up and tried to pull myself together. Alice was reading comic books and still drinking beer. He asked me if I had a nice nap. I lit a cigarette and

(continued on page 65)

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## BABY DON'T YOU KNOW

(As recorded by Wild Cherry)

R. PARISSI

Yeah, we played that funky music and  
we were lookin' so good  
This electrified funky fever was comin'  
down like I thought it would  
So we went out on the road y'all to try to  
get ourselves ahead  
And on the way I was surprised to dis-  
cover that all those funky people had  
been misled  
They were shoutin' out.

Black, no white, (ugh) my, what a sight  
I really didn't know that the suckers  
was white  
Baby, don't you know, baby, don't you  
know  
Baby, don't you know that the honkies  
got soul?  
Baby, don't you know, baby, don't you  
know

Baby, don't you know that the honkies  
got soul?

Yeah, yeah, yeah, yeah, yeah, yeah,  
yeah, yeah.

Ooh down in Memphis, Atlanta and  
Philly too

The word is comin' down yeah  
If you listen to this message you'll be  
ready when we reach your town  
Or will be dancin' and a-singin'  
And movin' to the groovin' too  
And then we'll all join in together to  
tear the roof off the sucker  
And be smokin' when we're through  
and shoutin'.  
(Repeat chorus)

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## LOOK INTO YOUR HEART

(As recorded by Aretha Franklin)

CURTIS MAYFIELD

Doo doo doo doot doo doo.

Yeah if you look into your heart  
With a positive mind  
Take self inventory you, woman and  
your glory  
Put the bad things behind  
Ev'rybody's got a story  
About the love and the good things  
But for the spices of your life  
You've got to pay the price  
If you know what I mean

I'm telling ev'rybody out loud  
How a girl becomes so proud  
When I thought that there was nothing  
left

I believe I found myself  
I wanna give it to you baby yeah you-  
hoo  
So if you look into your heart  
With a positive mind  
Take self inventory you, woman and  
your glory  
Put the bad things behind woo.

I know my man really loves me  
You know we don't have that  
We don't have that ev'ry day  
I know my man he really needs me  
And whatever he wanna do  
I wanna do it with you baby, baby  
Doo oo doo.

## CARRY ON WAYWARD SON

(As recorded by Kansas)

LIRGREN

Once I rose above the noise and con-  
fusion  
Just to get a glimpse beyond the illusion  
I was soaring ever higher  
But I flew too high  
Tho my eyes could see I still was a blind  
man  
Tho my mind could think I still was a  
mad man  
I hear the voices when I'm dreamin'  
I can hear them say.

Carry on my wayward son  
There'll be peace when you are done

Lay your weary head to rest  
Don't you cry no more.

Masquerading as a man with a reason  
My charade is the event of the season  
And if I claim to be a wise man  
It surely means that I do know  
On a stormy sea of moving emotion  
Tossed about I'm like a ship on the  
ocean

I set a course for winds of fortune  
But I hear the voices say.  
(Repeat chorus)

Carry on you will always remember  
Carry on nothing equals the splendor  
Now your life's no longer empty  
Surely heaven waits for you.

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## I'VE GOT LOVE ON MY MIND

(As recorded by Natalie Cole)

CHUCK JACKSON  
MARVIN YANCY

I've got love on my mind  
I've got love on my mind  
I've got love on my mind.

And there's nothing particular wrong  
It's a feeling I feel inside  
When I woke up early this morning  
It was staring me straight in my eye  
I got there I start to unwind  
In your arms I like to be caressing you  
gently and passionately

From sunrise to sunset and all through  
the day  
I've been waiting for your return and  
you know this is where I'll be  
I can say to the world I learned only you  
can satisfy me.

I've got love on my mind  
I've got love on my mind  
I've got love on my mind.

When you touch me I can't resist  
And you've touched me a thousand  
times

When I think of your tender kiss  
Then and there I start to unwind.

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Love it's not an easy game  
Ain't it strong, ain't it strange  
Now I fin'llly see what he's given me

And whatever he wanna do  
I wanna do it with you baby  
Loving you more  
Giving you all and all of me yeah  
Loving you more  
Giving you all and all of me  
Loving you more  
Giving you all and all of me yeah.

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## BLINDED BY THE LIGHT

(As recorded by Manfred Mann's Earth Band)

BRUCE SPRINGSTEEN

Madman drummers bummers and Indians in the summer with a teenage diplomat

In the dumps with the mumps as the adolescent pumps his way into his hat  
With a boulder on my shoulder, feelin' kind-a older  
I tripped the merry-go-round

With this very unpleasing, sneezing and wheezing the caliope crashed to the ground.

Some all hot half shot was headin' for the hot spot, snappin' his fingers, clappin' his hands  
And some flesh-pot mascot was tied into a lover's knot with a what-not in her hand

And now young Scott with a slingshot fin'ly found a tender spot and throws his lover in the sand  
And some blood shot forget-me-not whispers daddy's within earshot, save the buckshot, turn up the band.

And she was blinded by the light  
Oh, cut loose like a deuce, another runner in the night  
Blinded by the light

She got down, but she never got tight, but she'll make it, alright  
Some brimstone baritone anti-cyclone rolling stone preacher from the east  
He says, "Dethrone the dictaphone, hit it in its funny bone, that's where they expect it least."

And some new-mown chaperone was standin' in the corner all alone watchin' the young girls dance  
And some fresh-sown moonstone was messin' with his frozen zone to remind him of the feelin' of romance.

Yeah, he was blinded by the light  
Oh, cut loose like a deuce, another runner in the night  
Blinded by the light  
He got down but he never got tight, but

he's gonna make it tonight.

Some silicone sister with her manager's mister told me I got what it takes  
She said, "I'll turn you on, sonny, to somethin' strong if you play that song with the funky break."

And go cart Mozart was checkin' out the weather chart to see if it was safe to go outside

And little Early Pearly came by in her curly wurly, and asked me if I needed a ride.

Oh, some hazard from Harvard was skunked on beer, playin' backyard bombardier

Yes and Scotland Yard was tryin' hard, they sent some dude with a calling card  
He said, "Do what you like, but don't do it here."

Well, I jumped up, turned around, spit in the air, fell on the ground  
Asked him which was the way back home

He said, "Take a right at the light, keep goin' straight until night  
And then, boys, you're on your own."

And now in Zanzibar a shootin' star was ridin' in a side car, hummin' a lunar tune

Yes, and the avatar said blow the bar, but first remove the cookie jar  
We're gonna teach those boys to laugh too soon

And some kidnapped handicap was complainin' that he caught the clap from some mouse trap he bought last night

Well, I unsnapped his skull cap and between his ears I saw a gap and figured he'd be alright.

He was just blinded by the light  
Oh, cut loose like a deuce, another runner in the night  
Blinded by the light  
Mama always told me not to look into the sights of the sun  
Oh, but mama, that's where the fun is  
Oo yeah

I was blinded, I was blinded  
I was blinded, I was blinded.

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## BABY YOU LOOK GOOD TO ME TONIGHT

(As recorded by John Denver)

BILL DANOFF

I've been up on this highway four or five days in a row

My words all run together and my feet are moving slow

I've gotta stop and eat while it's still light

There's a local angel sitting on my right

Do you believe in love at first sight

Baby, you look good to me tonight

Well, I'm ordinarily very shy and I'd be polite if I had the time

But baby, you look good to me tonight

Tomorrow I'll be good and gone

But please don't make me wait that long

Baby, you look good to me tonight.

"I get off at eleven," she said and walked away

She poured a cup of coffee and she brought it on a tray

She said, "It would be nice if you could stay

You're the best idea I've had all day

Usually, I put up a fight

But baby, you look good to me tonight."

Well, I'm ordinarily very shy but I grinned at her while I ate my pie

Said baby, you look good to me tonight

I thought I must be in a dream when she asked me if I wanted cream

Baby, you look good to me tonight.

All in all you know it's not a bad life on the road

If you got wheels to roll and lucky stars above

You're destiny's your own you go as far as you can go

And if there's time to sleep there's time to make love

I came, I saw, I conquered and I rode off in the sun.

But you know the look she left me with keeps telling me she won

Her smile is the only thing I see

Whispering those words of prophecy "I may come easy but I don't come free

You're never gonna see the last of me."

Baby, you look good to me

I was born to love you, can't you see I'm ordinarily very shy but I take the

time to satisfy

Baby, you look good to me tonight

Baby, you look good to me tonight.

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## NEW KID IN TOWN

(As recorded by Eagles)

JOHN DAVID SOUTHER

DON HENLEY

GLENN FREY

There's talk on the street

It sounds so familiar

Great expectations

Ev'rybody's watchin' you

People you meet they all seem to know you

Even your old friends treat you like you're something new.

Johnny come lately

The new kid in town

Ev'rybody loves you

So don't let them down.

You look in her eyes

The music begins to play

Hopeless romantics

Here we go again

But after awhile you're looking the other way

It's those restless hearts that never end.

Johnny come lately

The new kid in town

Will she still love you

When you're not around?

There's so many things you should have told her

But night after night you're willing to hold her, just hold her

Tears on your shoulder

There's talk on the street it's there to remind you

That it doesn't really matter which side you're on

You're walking away

And they're talking behind you

They will never forget you 'till somebody new comes along

Where you been lately

There's a new kid in town

Ev'rybody loves him don't they?

And he's holding hands and you're still around

Oh my my there's a new kid in town

Just another new kid in town

Ooo hoo

Ev'rybody's talking 'bout the new kid in town

Ooo hoo

Ev'rybody's walking like the new kid in town

There's a new kid in town

I don't want to hear it

There's a new kid in town

I don't want to hear it

There's a new kid in town

There's a new kid in town.

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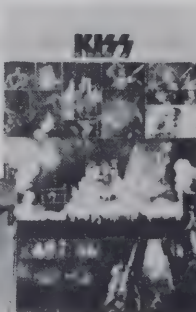
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## CLOSE TO YOU

(As recorded by Tyrone Davis)

LEO GRAHAM  
MEL KOEN

I can't wait to be by your side  
And I don't understand this feeling  
But it's thrilling me  
Your love is like a hurricane I just can't  
tame  
And I just wanna be close to you, close  
to you.

When your lips touch mine girl it's so  
satisfying  
I get a strange sensation  
'Cause you change my situation  
Your love is like a hurricane I just can't  
tame  
And I just wanna be close to you, close  
to you.

Ev'rything I do honey I do it just for you

And I can't think of nothing better I'd  
rather do  
I can't wait to be by your side  
And I don't understand this feeling  
But it's thrilling me  
You're my pride and joy ev'rything that  
I adore.

Morning, noon and night  
Close to you, close to you  
Baby ev'ry day of my life  
Close to you, close to you  
No matter what they say  
Close to you, close to you baby  
Listen I say  
Please let me, let me be close to you  
Close to you baby  
I just wanna be close to you, close to you  
baby.

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## I WISH

(As recorded by Stevie Wonder)

STEVIE WONDER

Looking back on when I was a little  
nappy headed boy  
Then my only worry was for Christmas  
what would be my toy  
Even though we sometimes would not  
get a thing  
We were happy with the joy the day  
would bring  
Sneakin' out the back door to hang out  
with those hoodlum friends of mine ooh  
Greeted at the back door with  
Boy I thought I told you not to go outside  
Tryin' your best to bring the water to  
your eyes  
Thinkin' it might stop her from whippin'  
your behind.

I wish those days could come back once  
more  
Why did those days ev-er have to go  
I wish those days could come back once  
more  
Why did those days ev-er have to go  
'Cause I loved them so.

Brother says he's tellin' about you  
playin' doctor with that girl  
Just don't tell and I'll give you anything  
you want in this whole wide world  
Mama gives you money for Sunday  
school  
You trade yours for candy after church is  
through  
Smoking cigarettes and writing  
something nasty on the wall  
(You nasty boy)  
Teacher sends you to the principal's of-  
fice down the hall  
You grow up and learn that kind of  
thing ain't right  
But while you were doing it, it sure felt  
outta sight.

I wish those days could come back once  
more  
Why did those days ev-er have to go  
I wish those days could come back once  
more  
Why did those days ev-er have to go.

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## SOMEBODY TO LOVE

(As recorded by Queen)

FREDDIE MERCURY

Can anybody find me somebody to love.

Each morning I get up I die a little  
Can't barely stand on my feet  
(Take a look at yourself in the mirror  
and cry yeah yeah)

Take a look in the mirror and cry  
Lord, what you're doing to me  
I have spent all my years in believing  
you

But I just can't get no relief, Lord  
Somebody, somebody, somebody,  
somebody  
Can anybody find me somebody to love.

I work hard (he works hard) every day  
of my life

I work till I ache my bones at the end  
(At the end of the day)

I take home my hard earned pay all on  
my own

I get down on my knees and I start to  
pray

'Til the tears run down from my eyes,  
Lord

Somebody, somebody, somebody,  
somebody

Can anybody find me somebody to love.

(He wants help every day)  
Every day I try and I try and I try  
But ev'rybody wants to put me down  
They say I'm goin' crazy

They say I got a lot of water in my brain  
Got no common sense  
I got nobody left to believe  
Yeah, yeah, yeah, yeah.

Ooh somebody, somebody  
Can anybody find me somebody to love  
Anybody find me someone to love  
Got no feel, I got no rhythm  
I just keep losing my beat  
(You just keep losing and losing)  
I'm o.k., I'm all right  
(He's all right, he's all right)  
Ain't gonna face no defeat  
I just gotta get out of this prison cell  
One day I'm gonna be free, Lord.

Find me somebody to love  
Find me somebody to love  
Find me somebody to love  
Find me somebody to love  
Find me somebody to love  
Find me somebody to love  
Find me somebody to love  
Find me somebody to love  
Somebody, somebody, somebody,  
somebody, somebody  
Find me somebody, find me somebody  
to love  
Can anybody find me somebody to love.

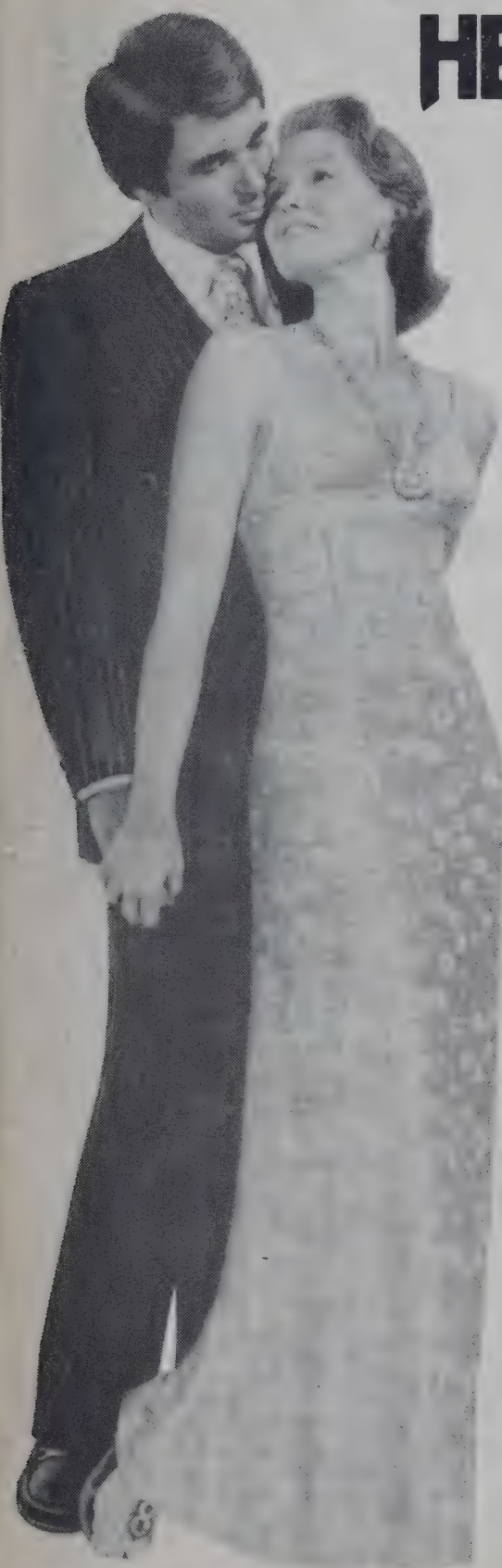
Find me somebody to love  
Find me somebody to love  
Find me, find me, find me, find me.

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**NOW! A LIFETIME OF SLIMNESS WITHOUT THE TORTURE OF HUNGER**

How can medical science make this lifelong dream come true? It's simple. Because doctors have developed a remarkably easy way for you to TURN OFF EVEN A RUNAWAY APPETITE any time you want JUST LIKE YOU TURN OFF A LIGHT SWITCH! Yes, actually command hunger to STOP in just minutes . . . and make excess pounds and inches disappear from sight so fast . . . that in a matter of weeks you may actually need a brand new wardrobe.

**NOW COMES MEDICAL SCIENCE'S INCREDIBLE "MEAL-IN-A-PILL"**

The secret is a brilliant new development called the TOTAL CONTENTMENT PILL — that according to medical experts is so effective, just one pill has the same hunger-satisfying potential as a serving of bread, mashed potatoes, or any of these filling foods you would normally heap on your plate. Yes, one single pill that gives you virtually the same

"fully satisfied" feeling as a main dish of a delicious Sunday dinner . . . even on people with runaway appetites.

In other words, even before you have those first pangs of hunger . . . that maddening urge for food . . . you simply put your appetite to sleep with this amazing "meal in a pill". Just like water turns off thirst, this incredible TOTAL CONTENTMENT PILL turns off hunger AUTOMATICALLY . . . any time you want!

**PERMANENT LIFETIME SLIMNESS ONCE A DREAM — FINALLY A REALITY!**

Best of all, the TOTAL CONTENTMENT PILL is not only as safe and mild as a vitamin pill, but so gentle that the only sensation you experience is that of total satisfaction. And the only change you'll feel or see is in the smaller size of your clothing!

**YOUR TUMMY FEELS LIKE YOU FEASTED — BUT, YOUR WAISTLINE LOOKS LIKE YOU FASTED!**

What does this mean? Simply that from this day on, depending on how overweight you are, any time you want to melt away 10, 20, 30 — or even more pounds . . . any time you want to . . .

**LOSE up to 4 to 6 inches off your waistline  
LOSE up to 3 to 4 inches off your hips  
LOSE up to 3 inches off your thighs  
LOSE up to 4 inches off your buttocks  
LOSE up to 4 inches off your stomach . . .**

instead of torturous diet . . . instead of brutal exercise . . . instead of battling your will-power . . . you just take medical science's new TOTAL CONTENTMENT PILL as part of this "lifetime slimness program" and SHUT DOWN YOUR OLD ENEMY, HUNGER — SHUT OUT FAT-BUILDING CALORIES . . . actually make yourself DEFEAT FAT BUILD-UP FOR THE REST OF YOUR LIFE — as long as you take an oath to faithfully follow this proven road to LIFETIME SLIMNESS!

**PROVE EVERY LOST OUNCE ENTIRELY AT OUR RISK!**

So . . . if you want to see pounds and inches vanish from sight forever faster than you ever dreamed possible . . . take advantage of the no-risk offer described below.

No one ever again need be even a single pound overweight! Why not take THE FINAL STEP and get rid of all those excess pounds, excess inches FOR THE REST OF YOUR LIFE. Act now

## VITAL NOTICE:

Even though the TOTAL CONTENTMENT PILL turns off your appetite just like you turn off a light switch YOU CANNOT GO ON FOR LONG PERIODS EATING NOTHING. You must eat at least two meals a day . . . even if you have to force yourself. And the doctor provides you with a way to stimulate yourself so you have a balanced caloric intake . . . no matter how little you care to eat. We urge you to show this entire program to your own family physician and see if he doesn't agree that this is a medically-sound approach to the problem of obesity.

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Yes, I want to lose weight fast and permanently with this doctor's amazing program featuring the TCP PILL. Please rush the offer I have checked below. If not delighted, I may return it in 10 days and you will refund the full purchase price (except postage & handling).

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## IF NOT YOU

(As recorded by Dr. Hook)

DENNIS LOCORRIERE

Who's gonna water my plants  
Who's gonna patch my pants  
And who's gonna give me the chance to  
feel brand new

Who's gonna iron my shirts  
Who's gonna kiss where it hurts  
And who needs a man when he flirts  
the way I do.

If not you  
If not you  
If not you  
Tell me who if not you.

Who's gonna wake me on time  
Who'll smile and say I look fine  
And who's gonna stay on my mind the  
whole day through

Who's gonna see that I'm fed  
And who's gonna want me in bed  
But who'll watch tv instead  
Because I do.

If not you  
Tell me who if not you.

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37115.

## I LIKE TO DO IT

(As recorded by KC And The Sunshine  
Band)

RICHARD FINCH  
H.W. CASEY

I, baby, I, I like to do it with you  
I, baby, I, I like to do it with you.

I like to boogie now all night long  
Do it with you  
I like to shake it up, shake it down  
Do it with you.

I, baby, I, I like to do it with you  
I, baby, I, I like to do it with you.

I'd like to take you all 'round the world  
Do it with you  
I'd like you to be my one and only girl  
Do it with you.

I, baby, I, I like to do it with you  
I, baby, I, I like to do it with you.  
Oh, yeah, baby, do it with you  
Oh, yeah, baby, do it with you.

Do it with you  
Do it with you  
I'd like to do it with you  
I like to do it with you.

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ing Co., Inc./Harrick Music, Inc.

## FREE BIRD

(As recorded by Lynyrd Skynyrd)

ALLEN COLLINS  
RON VAN ZANDT

If I leave here tomorrow  
Would you still remember me  
For I must be trav'ling on now  
'Cause there's too many places I've got  
to see.

But if I stay here with you girl  
Things just couldn't be the same  
'Cause I'm as free as a bird now  
And this bird you'll never change  
And this bird you cannot change  
And this bird you cannot change  
Lord knows I can't change.

Bye bye baby it's been a sweet love  
Though this feeling I can't change  
But please don't take it so badly  
'Cause the Lord knows I'm to blame.

But if I stay here with you girl  
Things just couldn't be the same  
'Cause I'm as free as a bird now  
And this bird you'll never change  
And this bird you cannot change  
And this bird you cannot change  
Lord knows I can't change  
Lord help me, I can't change.

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## FANCY DANCER

(As recorded by Commodores)

RONALD LaPREAD  
LIONEL RICHIE

Have you found yourself in love before  
Tell me ain't it a different kind of thang  
So much lovin' such a real good feelin'  
child

The kind of feelin' good lovin' brings  
yeah

With your head on my shoulder  
My head's a spinnin' 'round and around  
yeah

I hear the sound of sweet funky music  
Oh even when there ain't no sound  
yeah

Visions of you my love dancin' in my  
head

The star in my life girl  
Only one thing can be said.

That you're my fancy dancer yeah  
(fancy dancer)

You're my fancy dancer yeah (fancy  
dancer)

You're my fancy dancer yeah (fancy  
dancer)

You're my fancy dancer yeah ooh.

You're the only thing on my mind  
You fancy dancer oh ha.

Look'a here the way you move is such a  
freaky thrill

Baby it's the way you do your thing  
I love the way you twist and turn your  
body girl

You're like a puppet on a string yeah  
Shake it baby, shake it baby  
Just like a fox strollin' down the block in  
L.A. oh

Drive me crazy sexy lady  
You're so bad there's only one thing I  
can say yeah.

(Repeat chorus)

Girl you blow my mind you're so fine  
My fancy dancer.

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tainment Publishing Corp.

## HEY BABY

(As recorded by Ringo Starr)

MARGARET COBB  
BRUCE CHANNEL

Hey baby  
I want to know if you'll be my girl.

When I saw you walkin' down the street  
I said that's the kind of girl I like to meet  
She's so pretty, Lawd, she's fine  
I'm gonna make her mine, oh mine.

Hey baby  
I want to know if you'll be my girl.

When you turn and walk away  
That's when I want to say  
Come on, baby, give me a whirl  
I want to know if you'll be my girl.

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GOOD NEWS FOR THOSE WHO BELIEVE!

# HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others... and much more! For example:

These words could bring you a vast fortune... more riches than you ever dreamed of:

"D--- J--- W--- N--- T--- I--- M--- L---"

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

## We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

## Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

**FINDS ENCHANTED LOVE.** Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant:

"I n- p- u- l-"  
Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

**CHANTS UNITE HIS FAMILY.** After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28:

"I n- b- t- m- o- p- h- p-"  
In a few days his wife and son returned, and swore that they would live a different life!

**CHANTS LESSEN SICKNESS.** Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

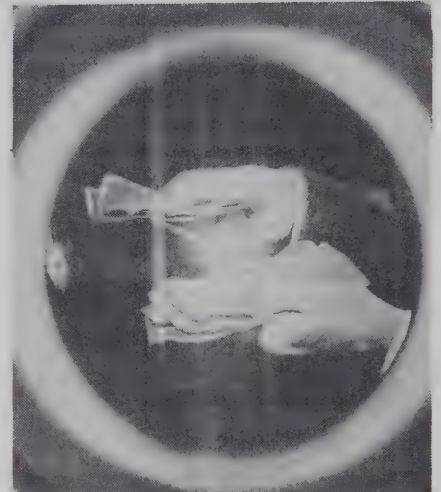
**CHANTS BRING SUCCESS.** A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a- w- c- p- a- c- s- a- p-"  
ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

**CHANTS FOR PAINS.** A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- i- m- m- a- b- c- w- t- p- o- r- g- h-"  
and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

**CHANTS FOR HIDDEN TREASURE.** An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

**CHANTS FOR OPERATIONS.** A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w- t- s- o- o- t- d- s- i- c- p- t- s-"  
The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

**CHANTS FOR LUCK.** One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

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## IN THE MOOD

(As recorded by Henhouse Five Plus Two)

### JOE GARLAND

Who's the livin' dolly with the beautiful eyes

What a pair o' lips

I'd like to try 'em for size

I'll just tell her, "Baby, won't you swing it with me"

Hope she tells me maybe, what a wing it will be

So I said politely "Darlin' may I intrude"

She said "Don't keep me waitin' when I'm in the mood".

First I held her lightly and we started to dance

Then I held her tightly what a dreamy romance

And I said "Hey, baby, it's a quarter to three

There's a mess of moonlight won't-cha share it with me"

"Well" she answered "Mister, don't-cha know that it's rude  
To keep my two lips waitin' when they're in the mood."

In the mood

That's what she told me

In the mood

And when she told me in the mood

My heart was skippin'

It didn't take me long to say "I'm in the mood now"

In the mood (oh joy)

For all her kissin'

In the mood (oh joy)

Her crazy lovin'

In the mood (oh boy)

What I was missin'

It didn't take me long to say I'm in the mood now.

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## WALK THIS WAY

(As recorded by Aerosmith)

### STEVEN TYLER

### JOE PERRY

Back stroke lover always hiding 'neath the covers

Til I talked to my daddy he'd say

He said you ain't seen nothin'

Til you go down on a muffin

Then you're a sure to be a changing your way

I met a cheerleader was a real young bleeder

Oh the times I could reminisce

Cuz the best things of lovin'

With her sister and her cousin

Only started with a little kiss

Like this.

See saw swinger with the boys in the school

And your feet flyin' up in the air  
Singing hey diddle diddle with your kitty in the middle of the swing like you didn't care

So I took a big chance at the high school dance

With a missy who was ready to play

Was it me she was foolin'

Cuz she knew what she was doin'

Then I know'd love was here to stay.

When she told me to walk this way

Walk this way

Walk this way

Walk this way

Just gimme a kiss

Like this.

School girl sweetie with a classy kind of sassy

Little skirts climbin' way up on the knee

And was the sweet young ladies

In the school gym locker

When I noticed they was lookin' at me

I was a high school loser

Never made it with a lady

Til the boys told me something I missed

Then my next door neighbor with a

daughter who had a favor

So I gave her just a little kiss

Like this.

See saw swinger with the boys in the school

And your feet flyin' up in the air  
Singing hey diddle diddle with your kitty in the middle of the swing like you didn't care

So I took a big chance at the high school dance

With a missy who was ready to play  
Was it me she was foolin'

Cuz she knew what she was doin'

When she told me how to walk this way

She told me to walk this way

Walk this way

Walk this way

Walk this way

Walk this way

Just gimme a kiss

Like this.

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# How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

## CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's *done!* The people who do these things for you will remember what they did, but not why!

## FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

## NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

## ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

## INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

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Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

**RECEIVED NEEDED CASH QUICKLY!**—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

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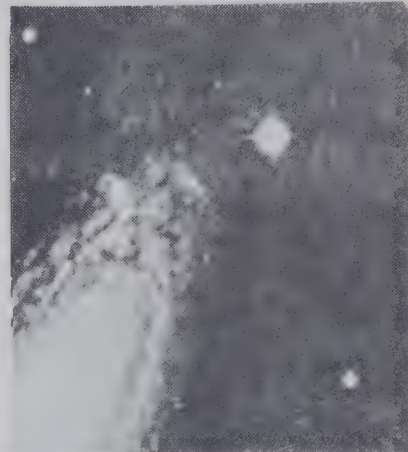
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And it's all just *minutes* away!  
Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

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So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a **NEW LIFE . . .** filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—**TODAY!**

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## BOWIE

(continued from page 28)

constant flux of ideas which, though potentially unrewarding, would hurtle the band off balance toward broader sonar territory. It wasn't long before this attitude made Eno feel unwelcome in the sleek Music machine.

Since resigning from Roxy in 1973, Eno has pursued a number of brainstorms more notable for their variety than for their popular success. Then, suddenly last year, *Another Green World* struck many observers as the most novel and charming album of the year. It concentrated on curious combinations of electronic noises rather than traditional songs — some people even questioned whether the blend qualified as music. Eno's thoughts these days revolve around what he calls "discreet" music, swatches of aural wallpaper that are "just there," unlike high volume rock or grooved melodies that invade one's consciousness.

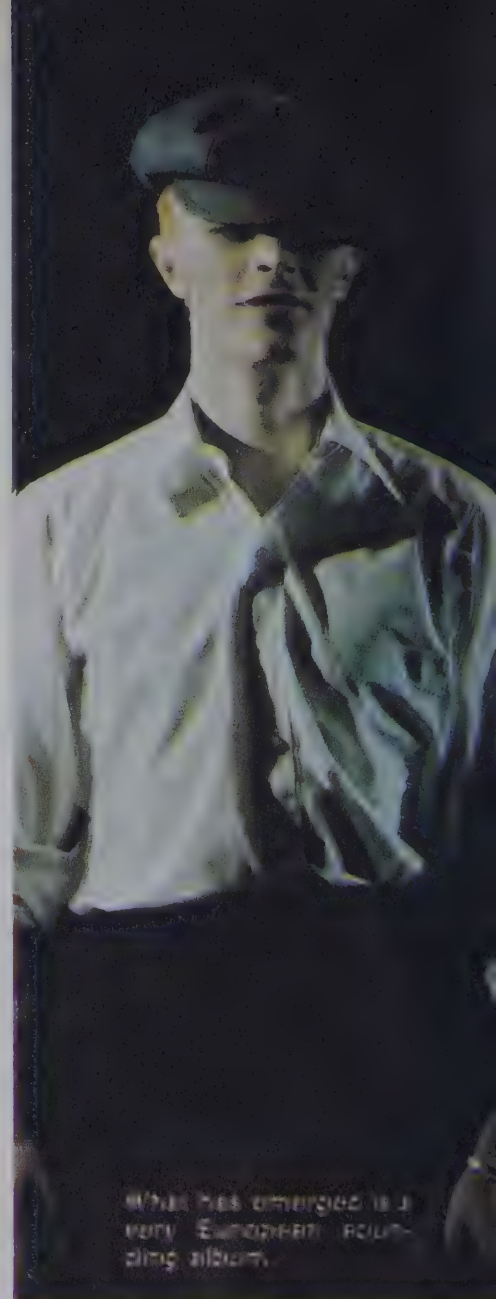
*Another Green World* was a potpourri of environments to tickle your visceral senses, living landscapes populated by beastly sky saws and fragile little haikus fleeting by on the wind. Unfortunately for our Mr. Wizard's pocketbook, this gourmet approach also left him puttering around with a very discreet career.

Enter the fox. David Bowie, who has a reputation for cannily thinking well in advance, had been preparing himself for a synthesizer caper for some time. He had been tooling around on the space age gizmos while working on his (unreleased) soundtrack for the *Man Who Fell To Earth* film. He'd long considered Eno one of the most creative people using those instruments, and *Another Green World* quickly became one of David's favorite albums.

In early 1976, David made a friendly gesture by sending Eno a set of his signed lithographs in care of Hit Parader editor Lisa Robinson. Eno responded by sen-



Bowie had obviously been preparing himself for a synthesizer caper for some time.



What has emerged is a very European sounding album.

ding back some playing cards, presumably the bizarre set he designed to inject randomness into one's recording process. Each has an instruction like "Amplify the most embarrassing detail" or "subtract the most important part."

Following his Madison Square Garden dates in April, Bowie went to tour England. There, he met Eno backstage at the Empire Pool in Wembley, and they talked generally about doing things together. Finally, when David started to work on his album in late summer, he invited Eno to the Chateau Herouville outside Paris where Eno spent about two weeks with David and his other guest, Iggy Pop.

What they produced is a very European sounding album. David was thrilled to be out of Los Angeles, where various business commitments had trapped him for months. He spent much of the summer roaming across the continent, checking out the museums and art galleries. At last he was back in the home of Kraftwerk and Bryan Ferry and Roxy



Music and Eno. For more than a year, David has been mulling over their theories of "sound as texture" as opposed to music, and espousing inspired amateurism and the necessity of making mistakes as essential to the creative process. What a ball he must have had layering the evanescent scenery on Side Two of *Low*, catching up with the modernists.

By releasing an album with inconsequential lyrics (at presstime none are planned to be printed with the package), Bowie has stripped his public persona down even further, and in retrospects, *Low* makes plenty of sense. Despite his multi-various philosophies, David's always said he has no messages to offer his public; he prefers merely to suggest ideas that will keep them paying attention. The buried mumblings on *Low* are perfect for this scheme, and save him the bother of concocting opaque pronouncements besides.

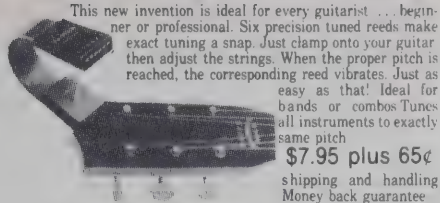
The seven cuts on side one seem at first like a musical notebook of collected scraps. They all sport pulsing rock grooves, and eventually it occurs that David is forcing the listener to accept the personality of his capricious arrangements as the lead voice. "Speed Of Life," for instance, is a tough, swaggering opening instrumental that leaves you waiting for Godot (the vocals never arrive). The snappy single, "Sound And Vision," is almost normal, except the vocal is tacked on almost as an afterthought.

David dribbles some synthesizer strings like lovely light curtains, and Mary ("Those Were The Days") Hopkin, wife of co-producer Tony Visconti, sings backup. "Always Crashing In The Same Car" (an Eno-ish title if ever I heard one) is another handsome roller decorated with wiggles. "A New Career In Town" opens with some mermaid grotto trifling and then bounces into a cheerful jaunt. (One jarring note: "What In The World" sounds like an outtake from Bowie's late 60s pre-RCA days; God only knows how this tune got here.) Overall, the side sounds loose and casual, and it's lots of fun.

Because it's so ambitious, side two is pretty amusing too. David's always said many of his compositions were soundtracks for unfilmed movies, and the kid really goes overboard here — that's entertainment. The romantic, astral zone float called "Subterraneans," in fact, was originally written for *The Man Who Fell To Earth*, and then re-laid here. Eno did all the music for "Warszawa," and it sounds like he recorded it drifting through the catacombs of Notre Dame (Nicophiles will love it). "Art Decade" and "Weeping Wall" offer plenty of luminescent brain scenery too — no r&b rhythms on side two, this is spiritual stuff.

Teasing aside, this is a genuinely intriguing album. Bowie has always been most effective as a European entertainer, and it's good to know he's back safe on the continent where they coined the term "avant-garde." Can you imagine if he'd gotten interested in "salsa"? □

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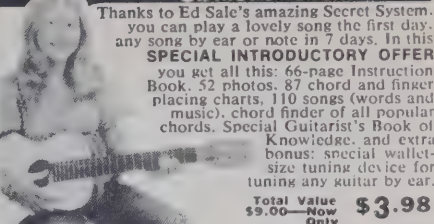


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Question 3. Which do you prefer for indoor plants?

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Question 4. Do you prefer to grow your indoor plants from

- ☐ seeds or ☐ seedlings (plantlets)?

Question 5. I would ☐ I would not ☐ be interested in participating in a further research program you are considering, whereby I would receive from you on a monthly basis FREE houseplants to test-grow and give my opinion. (Should I be selected for such a program, there would be no obligation on my part, and naturally all plants you send would be mine to keep. FREE.)

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Caroline Road, Philadelphia, PA 19176

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## ZZ TOP

(continued from page 8)

bons that we visited on a particular date, he literally gasped for breath and said "I was there, too!" Come to think of it, the haberdashed dude I noticed in one or two of the classier establishments looked like Billy. Alas, it was.

Why would a journalist write about a rock group in a whorehouse? In this instance, for two reasons; first, Gibbons,

despite a romantic domestic situation, absolutely INSISTED that the commonality of experience find print; second, many of ZZ Top's tunes - "Balinese," "Mexican Blackbird," and others, have come from these self-described "research expeditions."

Guess you'd like to know what the three members of the "little ol' band from Texas" found when they entered the town. Basically, it is a collection of such establishments from the most lavish, se-

quined, carpeted jobs to literal scumholes. Me and a friend hit one of the classier joints, close to the town's entrance. Almost immediately, we were greeted by two employees. This big thing sat on my buddy's lap, while the lines on the other's face reflected her many years of rigor, sat in mine.

The next bar was where we saw Gibbons. He was chatting, making time, while this six foot blonde bombshell sat on my lap. "Come to my room," she implored, assuring me that I could have "everything for \$25." You can imagine the thrill of having this fine woman, dressed in a brief bikini, sitting on my knee. Only thing was, though, that she lost her balance and fell onto the table, spilling my Bloody Mary. What a prelude. Footnote: one of ZZ knows her.

ZZ's experiences in this place are quite legendary. "One time," reminisced Gibbons, "we were all sitting around in this Mexican bar, drunk as hell, when the manager said that for a one dollar fee, we could play a song. He wasn't sure of who we were, but we were so loaded hell, we didn't care."

Further tales abound: the one about the backlot of Boystown, where hookers in fleabag rooms leap out at passersby, often tackling them, and while unzipping their flies, urge them to submit for "two dollars." A mention of this to Gibbons brings another knowing wink. While not exactly hedonists, they are well aware of the many pleasures of life. And unlike other bands, who keep their hell-raising quiet, ZZ uses it as lyrical fodder - countless tunes on all their albums have been devoted to the sheer joy of getting laid, running around Texas in a fast car, rolling down the highway in a steel ball ("Master of Sparks") and just about anything else you could possibly imagine.

Their latest album, *Tejas*, is no exception. Unabashedly dedicated to the many joys of life on the open road, it depicts many freewheeling aspects of contemporary sagebrush existence. "Arrested For Driving While Blind" is a fast-paced lament to being popped by the heat while being bombed and driving, and "Avalon Hideaway" is yet another pean to a gambling joint-whorehouse. Of course, there are also the tales about women, never delivered personally but always with a sense of sheer delight about the species. "It's Only Love" is as close a heartfelt testimonial to an individual woman as ZZ will ever get to, while "Enjoy And Get It On" is about ... guess what.

The trio's hardonned, macho, ballsy view of the world is not one infected with braggadocio; plain truth is that these whorehouses, bandits, and cheatin' women exist, and somewhere, they need someone to tell their stories. ZZ is a group that accomplishes the task — so if you're not inclined to investigate these colorful phenomena for yourself, any and all ZZ Top records can be worthy substitutes.

And, if you do go and visit the bordello with the Oriental designs, drop Billy Gibbons' name. You'll still have to pay as much, but all of a sudden, you'll be among friends. □



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The trio's macho view of the world is not infected with braggadocio. This all exists, and they need someone to tell their stories.



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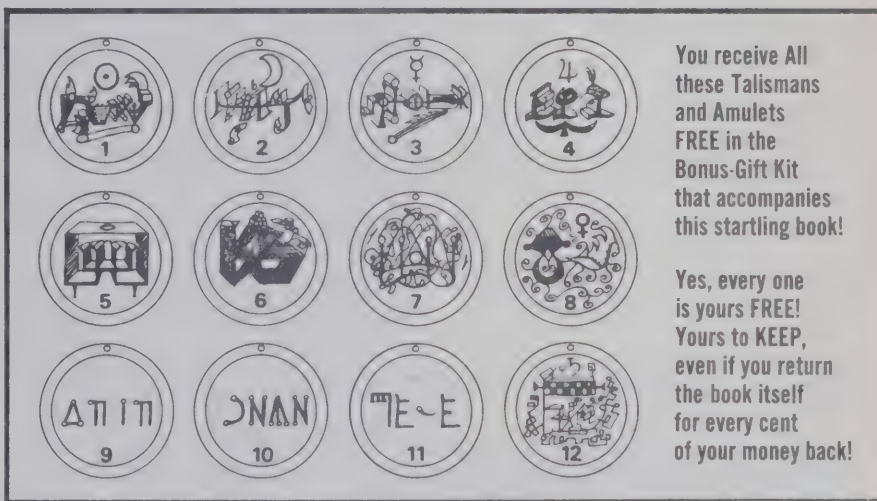
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## QUEEN

(continued from page 37)

Driving back in style..." Not a hint of old Bryan's dessicating ennui, though Freddie does seem a bit young to be paying the bill.

4. "Drowse" contains an interesting poetic juxtaposition, perhaps by way of contrast: "It's the fantastic drowse of the afternoon Sundays" is almost a word for word steal from Jack Kerouac's "October in the Railroad Earth": "It was the fantastic drowse and drum hum of lum mum afternoon..." Yet the very next line refers to Dylan with "That bored you to *rages of tears*" (italics mine), perhaps as an indication of why the singer-songwriters of the Sixties had to rise from the ashes of beatniks, which alone qualifies this song as important sociocultural historical commentary. Especially when juxtaposed with the Who reference ("Out here on the street") of line 17. And, of course, "With the downtown chewing gum bums" is a poke at that pathetic old sod Ian Anderson.

5. "Teo Torriatte (Let Us Cling Together)." In the closing number Queen sing in Japanese for all their fans there and I think that's a really fine gesture — so often overseas fans get so rudely slighted when the only version available is in English. What their American fans don't realize is that the Japanese lines here are actually a direct transcription of Yukio Mishima's last words, which makes Queen's tribute to the Land of the Rising Sun doubly touching. □

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Ron Powrall



Ron Powrall



## ALICE COOPER

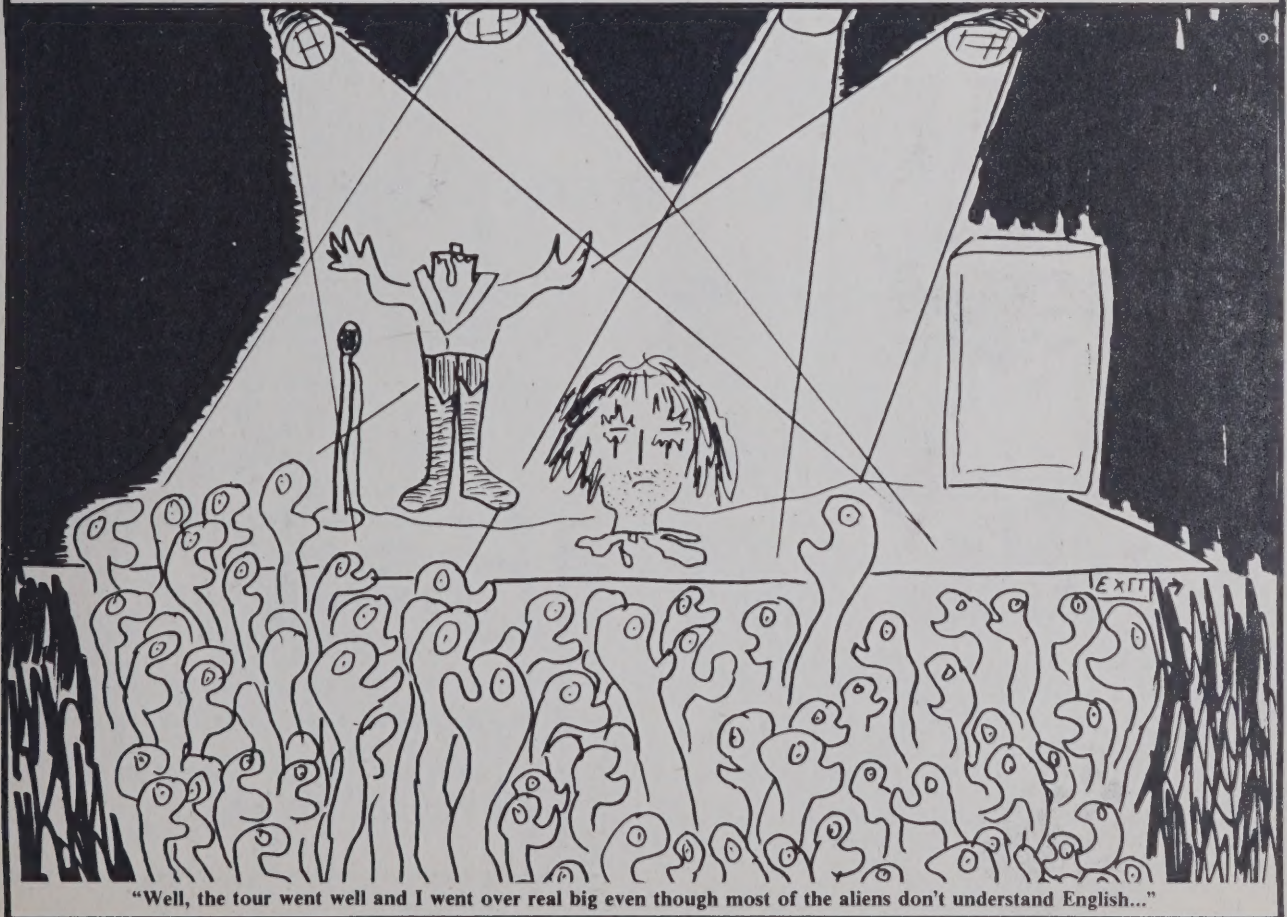
(continued from page 49)

began thinking about how my career was going to skyrocket after I told Alice's story when all of a sudden I thought: wouldn't Alice get in trouble from the

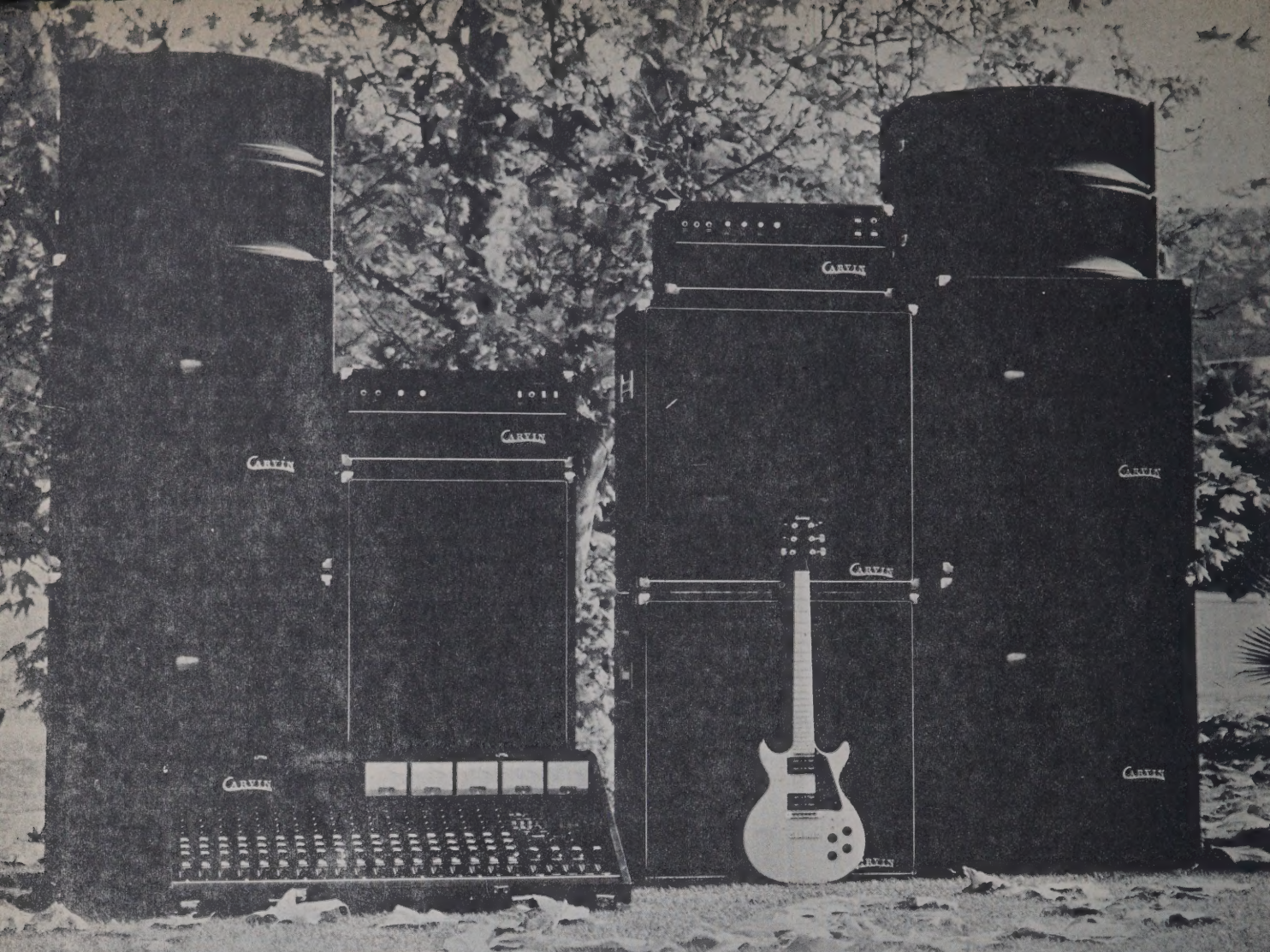
government by telling me the story? Just then we pulled up in front of my office, Alice looked at his watch and I could tell he had another appointment. But before I got out I asked him, why did you pick me? Alice smiled and said, "Who would

believe you if you told anyone?"

I thanked Alice and shut the door. I thought to myself he's right, as I waved goodbye. But then I thought: someone's gotta believe me, there's a story here. Someone's gotta print it. □







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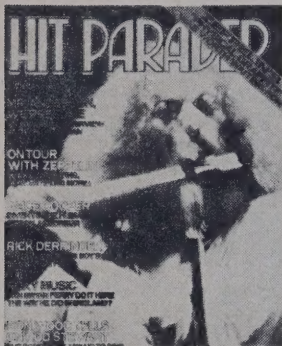


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Rick Derringer  
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"Jackie Blue"  
"Chevy Van"  
"Poetry Man"  
"Emma"  
"Feel The Need"



August 1975

The Stones  
Queen  
Bad Company  
Average White Band  
Jim Dandy  
  
"Sister Golden Hair"  
"Only Women (Bleed)"  
"Amie"  
"Magic"  
"Real Man"  
"Willing To Learn"

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Jan. 1976

The Doobie Brothers: Can You Tell One From The Other  
Patti Smith: The High Priestess of Rock  
Ian Anderson: Bound For Hell?  
Lynyrd Skynyrd: Rebel Rockers  
Hit Parader Interview: Mick Jagger, Keith Richards

Feb. 1976

Hit Parader Interview: Roger Daltrey  
10 CC: 256 Overdubs On "I'm Not In Love"  
The Tubes: Dedicated Crazies  
Bruce Springsteen: An Exclusive Interview  
David Bowie: Hooked On The Silver Screen

March 1976

Ian Anderson: Frustrated By Success  
Hit Parader Interview: David Essex  
Ten Years On With The Who  
Roxy Music Proclaims Their Grandeur  
Mills Lofgren: Young And Grinning

April 1976

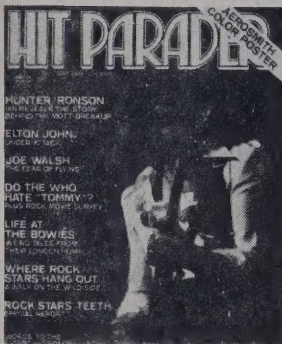
Roxy Music's Bryan Ferry or Bryan Ferry's Roxy Music  
Patti Smith & John Cale: Confrontation  
Collaboration Produces Dynamite  
ZZ Top: Living In A Braggard's Bubble  
Hit Parader Interview: Lou Reed  
Paul Kossoff: The Long Crawl Back

May 1976

Aerosmith: Rocks Out The USA  
Hit Parader Interview: Paul Simon  
10CC: Art For Art's Sake  
Ray Davies: "There Are So Many Possibilities Of Things To Do"  
Sparks: Heavy Precious Pop

June 1976

Robert Plant: An Exclusive Interview with Led Zep Singer  
Eric Carmen: Rock's Rejuvenated Raspberry  
Paul Rogers: "I Can Be Moody And Lowdown"  
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Neil Young: Our Man Says "Zuma" Is A Come Back



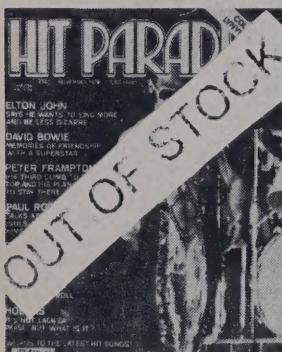
Sept. 1975

Ian Hunter  
Elton John  
Joe Walsh  
Grateful Dead  
Manhattan Transfer  
  
"Philadelphia Freedom"  
"Cut The Cake"  
"Good Lovin' Gone Bad"  
"Wildfire"  
"Bad Luck"  
"Trampled Under Foot"



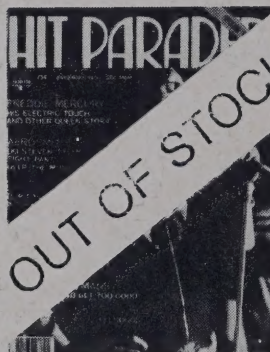
Oct. 1975

Edgar Winter  
Rod Stewart  
Robin Trower  
Steve Harley  
Aerosmith  
  
"Attitude Dancing"  
"Jive Talkin'"  
"I'm Not In Love"  
"Love Will Keep Us Together"  
"Listen To What The Man Said"  
"Black Friday"



Nov. 1975

Elton John  
David Bowie  
Peter Frampton  
Ray Davies  
John Cale  
  
"Feel Like Makin' Love"  
"Saturday Night Special"  
"One Of These Nights"  
"Someone Saved My Life Tonight"  
"That's When The Music Takes Me"  
"Got To Get You Into My Life"



Dec. 1975

Freddie Mercury  
Aerosmith  
John Lennon  
Bryan Ferry  
Ace  
  
"Daisy Jane"  
"Sweet Machine"  
"If I Ever Lose This Heaven"  
"It Only Takes A Minute"  
"7-6-5-4-3-2-1 (Blow Your Whistle)"  
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